FEBRUARY 1, 1940

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by De Bellis, N. Y.

HELEN JEPSON

Soprano, Metropolitan Opera

60th YEAR

20 CENTS

MUSICAL COURIER

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MUSICAL COURIER

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Reorganized Board For Chicago Opera Seen As Fund Grows

Change in Social Alignment Predicted—Orchestral and Recital Bills Bring Major Performances

By RENÉ DEVRIES

CHICAGO.—By the time this letter is published, the $200,000 fund for our regular opera company will have been practically raised. Many changes, however, are certain to be made in the governing board. It is reported that Jason F. Whitney will relinquish the presidency but will remain on the executive board.

On that board the names of no women will figure, but many of our prominent socialites will be retained in the auxiliary groups. These are always an important factor in securing new patrons, selling boxes and subscriptions and in promoting good will for the opera in general. Many women heretofore not connected with these groups will join them, it is predicted, and several may be appointed chairmen of the various units. The Swifts, the Carrs, the John Alden Carpenters, hitherto only partially interested, will play important roles, as will several other distinguished men and women who seemed formerly indifferent to the welfare of our resident company. Henry Weber presumably will remain Musical Director.

Chicago Symphony Honors Founder

Since 1905 the Chicago Symphony Orchestra's first program of each new year has been dedicated to the memory of its founder, Theodore Thomas, who passed away on Jan. 4 of that year. Frederick Stock always lists favorite compositions of his predecessor. Beethoven's Coriolanus overture, Brahms F major symphony and excerpts from Wagnerian operas formed this year's memorial program, and were performed with the reverence befitting the occasion.

(*Continued on page* 24)

Chicago Symphony to Mark Jubilee with New Scores

CHICAGO.—The Chicago Symphony is to celebrate its golden jubilee during 1940-41. New works are to be written for and dedicated to the orchestra by Casella, Gliere, Kodaly, Miaskowsky, Milhaud and Walton. Two awards of $500 and $300 for fifteen-minute works by native or naturalized American composers are also offered. Scores must be submitted before July 1, 1940. The judges will be John Barbirolli, Eugene Ormandy and Deems Taylor.

Photo by Richard Tucker

THE BALLET THEATRE COMES TO TOWN

A tableau from Swan Lake, Tchaikovsky's ballet, with Anton Dolin, choreographer.

Metropolitan Opens $1,000,000 Public Subscription Campaign

Half to Be Used for Building Purchase, Directors Decide—"Rift" in German Wing Denied

A campaign to raise $1,000,000 of which half will be used as a down payment to purchase the Metropolitan Opera House, was launched on Jan. 26 at the evening performance of Aida by the board of directors of the Metropolitan Opera Association.

The directors voted to undertake the campaign, in which public subscriptions will be sought, at a meeting on Jan. 24, the decision being announced by George A. Sloane, drive chairman.

"Teapot Tempest" Minimized

It had been erroneously reported that the directors would take some action in the alleged dispute between General Manager Edward Johnson and members of the company who reportedly opposed Erich Leinsdorf as first conductor of the Wagnerian scores. Mr. Johnson had given unqualified support to Mr. Leinsdorf and assailed his opponents, who were said to include Lauritz Melchior and Kirsten Flagstad.

Both Mr. Sloane and Cornelius N. Bliss, chairman of the board of directors of the company, were emphatic in stating that the matter had not been considered. Mr. Johnson, who was present, stated only that he believed the Metropolitan "is bigger than any person or individual," and because "we are on the brink of a great renaissance," everybody should "get behind this campaign" to purchase the building.

"We have no time for a tempest in a teapot," he said.

(*Continued on page* 32)

Vivid Premieres Mark N. Y. Debut Of Ballet Theatre

First Permanent American Dance Institution Offers Repertoire of Brilliant Scope and Novelty —Native Work Makes Bow

By ROSALYN KROKOVER

New York's first permanent dance institution of international scope, introducing an engaging array of important new productions, has at last been established with the opening of the Ballet Theatre.

Not least in importance is the opportunity which it gives for the American composer to contribute scores in an important form, hitherto much neglected. The first program, on Jan. 11 at the Center Theatre, New York, offered a new native production, The Great American Goof, a "ballet-play" by William Saroyan, with novel choreography by Eugene Loring and score by Henry Brant.

For many years the dance public has been awaiting a pooling of talents on the part of the chief protagonists of the dance. Of individual geniuses, we have had many; but, operating alone, they never were able to raise the popular appreciation of the dance to the level of the other arts. Thus, when plans for the Ballet Theatre were projected, it was more than a cause for excitement—it was a sign of growth and expansion, an indication that the American dance might surpass that of the golden days of Diaghileff.

That was about the late spring of 1939; and after that breathless period of waiting, The Ballet Theatre has finally started to operate, and, from its initial performance, it was evident that it was rolling along in high. We will dogmatically state that the Ballet Theatre is the greatest innovation in the history of the American dance.

The first performance found the huge Center Theatre auditorium filled to capacity. Nor was that audience disap-

(*Continued on page* 5)

Congress May "Shelve" Copyright Bill

WASHINGTON, D. C.—In view of the unsettled world conditions, there is a general feeling on Capitol Hill that little, if anything, will be done during this session of Congress towards changing the present copyright laws. There was considerable agitation during the last term, the attacking ranks being led by the broadcasters, who are anxious to see something done about the statute's minimum provision of $250 for each infringement. It was understood that the battle would be resumed at the session now in progress but the possibility, at this writing, seems rather remote.

G. K.

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Detroit Orchestra Seeks $46,000 Fund

Campaign Launched to Assure Continuance of Ensemble Next Season

DETROIT.—The Detroit Symphony Orchestra needs a fund of $46,000 to continue with its next season, according to a recent announcement by Murray Paterson, manager of the orchestra.

A campaign is under way to secure the necessary amount and to overcome the annual deficit of the organization. It is explained that the 26-year-old ensemble has incurred no unusual debts, but has to meet its ordinary operating expenses.

Franco Ghione is musical director of the orchestra, and Victor Kolar is co-conductor. N. M.

Mischa Elman Under S. Hurok Management

Impresario Marks His 25th Anniversary as Manager

Coincident with the twenty-fifth anniversary of his management activities, S. Hurok has announced that Mischa Elman will again be under his direction for the season 1940-41.

The noted violinist, recently returned from a five months' tour in South America, began his current season in the United States with a recital in Montreal on Dec. 4 and played with the Philadelphia Orchestra in New York on Dec. 12.

Last season Mr. Elman made a non-sectarian Refugee Tour in aid of emigres from Europe, during which he gave forty recitals throughout the country.

Olin Downes Weds

Olin Downes, music critic of the New York Times, and Irene Miles, formerly acting director of the Brooklyn (N. Y.) Institute of Arts and Sciences, were married in Plymouth Church, Brooklyn, by the Rev. Stanley Durkee, pastor, on Jan. 19.

WINTER RHAPSODY

Stephan Hero, violinist, takes his two daughters, Maria Teresa and Maria Antonia, for some sledding experiences.

American Composers Told to Cease "Lamenting Sad Lot" and Produce

American composers should cease their bewailing of an alleged boycott of their works and "devote all their energies to writing the best that is in them," Dr. Randall Thompson, president of the Curtis Institute of Music, declared at the Town Hall, New York, luncheon on Jan. 19 at the Hotel Astor.

Dr. Thompson, in a witty address, described himself as a "music maker" and asserted that the attitude toward native scores has changed materially within recent years.

Publishers, conductors, critics and audiences are anxious and desirous to hear American compositions, Dr. Thompson declared, but the composers themselves should remember that such listeners have every right to decide whether or not they like what is offered to them.

Endowment Fund Award Made

Carroll Glenn, young American violinist, was announced the winner of the Town Hall Endowment Fund Award and received a scroll from Walter W. Naumburg, chairman of the music committee. Miss Glenn will appear at Town Hall on Feb. 14.

Other speakers at the luncheon, introduced by Channing Pollock, toastmaster, included Paul Robeson, baritone, who made a plea for governmental aid in launching the careers of deserving young artists; Angna Enters, who discussed dancing; Eve Curie, who spoke of the threat to civilization by the present European hostilities; Dorothy Thompson, columnist, who spoke on playwriting; and Fillmore Hyde, editor, who discussed the increased interest in art throughout the world of today.

George V. Denny, Jr., president of Town Hall, introduced Mr. Pollock and also revealed that the award to young artists in future would be known as the Endowment Series Award. Among the guests were:

Bonaro Overstreet, Yeichi Nimura, Padraic Colum, Margo, Mr. and Mrs. Lowell Palmer Weicker, Mrs. Richard C. Patterson Jr., Felix Salmond, Estelle Winwood, Maurice Hindus, Mr. and Mrs. Richard Crooks, Joseph M. Levine, Fritz Stiedry, Col. and Mrs. Theodore Roosevelt, Jr., Gertrude Lawrence, Conde Nast, Arthur E. Bestor, Mrs. James H. Van Alen, John Golden, Mrs. Carl Eggers, Josef Lhevinne, Mrs. Clarence Day, Mrs. Walter W. Naumburg, Louis K. Anspacher, Dorothy Maynor, Yves Tinayre, Rosina Lhevinne, and Harry A. Overstreet. H. A. S.

EGON PETRI,

pianist, who gave the American premiere of the Busoni concerto with the Chicago Symphony Orchestra and an assisting male chorus on Nov. 16 and 17, has been reengaged to repeat the work on Feb. 13. He makes his fourth Chicago appearance of the season with this orchestra on March 19. His first New York recital in four years takes place at Town Hall, Feb. 24. Dr. Petri's tour is being made under the Musical Artists Bureau of New York.

National Sibelius Fund Established by Sevitzky

A national Jean Sibelius Fund, Inc., was established by Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, on Jan. 6, following a performance of that composer's second symphony. Mr. Sevitzky has personally invited all orchestras and their conductors in this country to participate in this fund, the proceeds of which are to be sent to the Finnish Ambassador to the United States, "to be used as the composer sees fit in aiding his distressed countrymen." It is announced that contributions may be sent to the Jean Sibelius Fund, Inc., in care of Mr. Sevitzky, at the Murat Theatre, Indianapolis, Ind.

Prokofieff Ballet Premiered

Moscow.—Prokofieff's ballet Romeo et Juliet had its first performance anywhere on Jan. 11 in Leningrad. It was hailed by critics and audience. T. N.

Harold Bauer Opens Tour

Harold Bauer, pianist, opened his annual tour in Oklahoma City on Jan. 4. Mr. Bauer also appears in Iowa City, Cincinnati, Denver, Colorado Springs, New Orleans and Buffalo.

Barlow Assumes Baltimore Baton

First Concert of Symphony With New Native Leader Attracts Capacity House

BALTIMORE, MD.—With every seat sold days earlier, the Baltimore Symphony Orchestra opened its current season on Jan. 7 under its new conductor, Howard Barlow.

Deems Taylor was present in the box of Frederick R. Huber, Municipal Director of Music, to hear the first performance anywhere of a recently completed suite of excerpts from his opera Peter Ibbetson. Other first times for Baltimore included Sibelius' En Saga and Schubert's second symphony.

Conducting an enlarged orchestra, Mr. Barlow received a prolonged ovation from the enthusiastic audience on his first appearance and throughout the program.

Mrs. Barlow and Douglas Coulter, vice-president of the Columbia Broadcasting System, were also guests in Mr. Huber's box.

The first of six children's concerts was given the following Saturday morning. All seats for these concerts have been sold.

GUSTAV KLEMM.

Photo by Bruno of Hollywood, N. Y.

LUCILLE MANNERS,

soprano, has begun her fourth year as prima donna on the Cities Service Hour over NBC. Miss Manners, who appeared in Webster, Mass., on Jan. 19, will be heard in Phillipsburg, Pa., on March 5, Garden City, L. I., on March 19 and plans a series of concerts throughout the East and as far West as Chicago in the early Spring.

Virovai in 3 Appearances with N. Y. Philharmonic

The first appearance of Robert Virovai, violinist, with the New York Philharmonic Orchestra Society since his debut in the autumn of 1938, has been set for Feb. 8, 9, and 11, in Carnegie Hall. He resumed his concert tour on Jan. 8 in Bristol, Va., and among other cities will appear in Nashville, Austin, Beaumont, Birmingham, Lansing, Saginaw, Ann Arbor, Jackson, Fort Wayne, Battle Creek, Hamilton, Hartford, Reading, Albuquerque, San Diego, Pasadena, Los Angeles, Portland and Seattle.

New Ballet Theatre Offers Vivid Array of Novelties

(*Continued from page 3*)

pointed. The collaboration of eminent dancers, composers, choreographers, and artists assembled from different parts of the world was a display beyond all expectation. It was a Hollywood supercollosal spectacle—yet it achieved a true artistic sincerity.

The initial curtain was raised on a rejuvenated and refreshing performance of Les Sylphides. This was produced under the personal direction of Michel Fokine. In passing, it is well to state that Fokine himself will direct all subsequent performances of his compositions which the Ballet Theatre will produce.

Seldom have we seen so delightful a presentation of a hackneyed work. Special mention must be made of Lucinda Ballard and Vincent Tack, whose costumes and scenery added immeasurably to the value of the whole. Nor should the Corps de Ballet be passed lightly over when praise is meted out, for technically they are excellent, and their patterns were always distinct. Among the soloists, Karen Conrad again gave proof of her extraordinary gifts, and surmounted the rigid technical demands of her role with great ease and smoothness. William Dollar was the competent other half of the *pas de deux*.

Great American Goof Premiered

Probably the most discussed work in the entire repertoire had its world premiere on the opening night—William Saroyan's first ballet, the American Goof. As in all new ballets there is much to weigh and consider. Many individual minds must be welded into one, in order to reach production, and much time is needed to weave all the loose threads into a definite whole.

The choreography, by Eugene Loring (who also takes the title role) is a bit too long, thereby becoming slightly monotonous toward the end. But that is a minor point which can be amended. More disturbing, in this writer's estimation, is Saroyan's insistence on spoken dialogue on the part of the dancers. It is dangerous to condemn a new form, and Saroyan's procedure has much to commend it; yet it would have been more appealing had the dialogue been spoken off stage. Speech doesn't seem to be a necessary adjunct to the dance, and in this case tends to break the illusion created by the rhythm and imagination of the soloists, Boris Aronson's mechanically projected scenery, and Henry Brant's music. With proper revision this ballet could not only be listed as an innovation, but as an important and popular addition to the repertoire.

Mikhail Mordkin's Voices of Spring closed the program. With the exception of a few changes in the cast of male characters, it remains as originally presented last season.

Peter and the Wolf Staged

Other novelties were presented in later programs. One of these, the world premiere of Peter and the Wolf, with music and story by Sergei Prokofieff, enjoyed a tremendous success. Adolph Bolm follows the descriptive music so precisely in his choreography that he achieves a perfect fusion of music and dance. Eugene Loring took the part of Peter, William Dollar was quite the villain as the Wolf, Viola Essen made a charming bird, and Karen Conrad and Nina Stroganova were hilariously amusing as the Duck and Cat.

Schubert's Death and the Maiden, was conceived and admirably danced by Andrée Howard, with the capable assistance of Kari Karnakoski as Death. There also was an ensemble of six as Death's followers. This may be classed as a divertissement, and one of great importance. It is vital and moving, with a prevailing subtlety.

Dolin Revamps Giselle

The American debut of Anton Dolin, noted British choreographer and performer, marked the brilliant restaging of Adam's classic ballet, Giselle. Though based on the original choreography by Coralli (1840), the century-old work emerged with a modern aura in its exquisite settings by Lucinda Ballard, and with the astonishingly perfect drilling which Dolin had given to every aspect of the production. His remarkable technical ability gave hitherto unwonted poignancy and power to the role of Count Albrecht, somewhat overshadowing the pert but not wholly tragic conception of the title role by Annabelle Lyon. Others prominent in this delightful production were Nina Stroganova, Karen Conrad, and Sonia Woizikowska.

"NAIVE WHITE HOPE OF THE HUMAN RACE,"
the aspiring but blundering hero of The Great American Goof, ballet-play by William Saroyan, with music by Henry Brant. Eugene Loring, who staged the world premiere, is seen as the Goof.

Photo by Richard Tucker

IBERIAN INTERLUDE
from the new ballet based on excerpts from Granados' Goyescas, given by a Spanish group headed by Jose Fernandez (right).

Goyescas and Jardin aux Lilas

An authentic Spanish offering was the world premiere of Goyescas to music of Granados. This ballet was headed by Jose Fernandez, also the choreographer, assisted by Mona Montez. The decor was beautifully designed by Nicholas de Molas. The dancing itself was highly commendable but the choreography proved monotonous.

Jardin aux Lilas, a one act ballet by Antony Tudor, to Chausson's Poème, with a setting by Raymond Sovey was presented in America for the first time. It impressed as a highly suggestive piece of mood creation. The chief dancers were M. Tudor, Viola Essen, Hugh Laing, and Karen Conrad. Jascha Fishberg played the violin solo in Chausson's impassioned music.

Nijinska Choreographs Score

The first performance anywhere of Bronislava Nijinska's version of the old ballet, La Fille Mal Gardée, using the original score by Hertel and a choreography based on the classic scenario by Jean Dauberval, resulted in a warm ovation for the eminent director. Beautifully consistent in style and recapturing the quaint humors of eighteenth century folk life, this ballet brought out the best efforts of a cast headed by Patricia Bowman, Yurek Shabelewsky, Alexis Kosloff and Edward Caton.

Another Adolph Bolm contribution was The Mechanical Ballet, which was staged on the best Hollywood principles. An unfortunate feature was the use of Moussorgsky's A Night on Bald Mountain, as a curtain-raiser for the new ballet, based on Mossolov's Steel Foundry. Viola Essen and Dimitri Romanoff gave dazzling solo performances; the ensemble achieved thrilling effects.

Bolm also made his return to the New York Ballet Stage after an absence of about a dozen years ago in the role of Pierrot in Fokine's Carnaval, with music by Schumann. His work again revealed mastery of line and economy of movement and gesture.

New Force in American Dance

It need hardly be said that the above productions gave evidence of a new and potent force on the American dance front. From the standpoint of production, the results were flawless. Most of the dancing is technically perfect, and the Corps de Ballet provides fitting support at all times. Scenery and costumes are lavish and colorful throughout, and the stage managing and lighting is perfection itself. Among the conductors, Smallens and Byrnes can rank with those of any dance organization which has yet appeared in New York. It is with wholehearted admiration that we doff our hats to the Ballet Theatre.

Paris Musical Life Springing Up Again As Throngs Return from Country Refuge

Both Opera Houses Operating—Orchestras Resume, with Colonne and Lamoureux Combining Forces—New Amalgamation of Concert Managements Under State Auspices —Many Recitals Given for War Aid

By IRVING SCHWERKÉ

PARIS.—The musical life of Paris is springing up again, and with exemplary vitality. People, weary of the quiet life in the country, are returning to the capital as fast as safe-conducts and visas (I waited weeks and weeks for mine!) permit, and, little by little, Parisian activities are refinding their wonted norm of charm and hospitality.

Following the example of the theatres, the cinemas, music halls, cabarets, restaurents *and* concerts are blossoming out as of yore, and night-time entertainments are doing business to full halls, blackout problems and surprises notwithstanding.

Opera Reopens

The Grand Opéra had an official reopening on Nov. 16, when a Red Cross gala was given before a highly uniformed and bejewelled (this latter for the ladies, bless 'em) assembly. Performances have thenceforth followed with consistent regularity. The week before Christmas brought Vina Bovy for the first time in the role of Thaïs, Samson et Dalila conducted by Paul Paray, a Christmas matinée of Faust, and, finally, another showing of Thaïs.

The Opéra-Comique program for the same week included Barber of Seville, Carmen, Louise, Traviata, Werther, Education Manquée, and Le Sicilien ou l'Amour peintre.

Though considerably depleted by the mobilization, the troupes and orchestras of both the Grand Opéra and the Opéra-Comique maintain a respectable *status quo*, and vacancies have been filled in as well as can be expected under the circumstances, and the way everybody is pulling together to keep alive the flame that makes Paris *la ville lumière* is encouraging and edifying to behold.

Orchestras Revive

If Jacques Rouché, director of the two Parisian opera houses, has displayed courage in reopening his theatres in the face of present difficulties, the Paris orchestras are also entitled to their full measure of admiration for what they are doing towards the re-establishment of a normal musical life.

The Conservatory Orchestra (the first to make the move) began its weekly concerts under the initiative of Charles Münch and is continuing its Sunday seances with eminent success. The Christmas program, directed by Nadia Boulanger, presented choral works by Bach, Stravinsky and Carissimi.

Albert Wolff, conductor of the Pasdeloup Orchestra, having for the time being been released from military duty, is now conducting that organization in regular Sunday concerts in the Salle Gaveau. The first two concerts presented soloists Charles Panzera, baritone, and Henry Szeryng, violinist. The third brought Marguerite Long, pianist, in Fauré's Ballade and Ravel's concerto, M. Wolff also doing Beethoven's seventh symphony and Dukas' Apprenti Sorcier.

The Colonne and Lamoureux orchestras, apparently the hardest hit by the call to the colors, have combined forces for the duration of the war and are now playing as one, at the Chatelet Theatre under Paul Paray. The most recent session consisted of Schumann's fourth symphony, some Schumann songs by baritone Singher, and a large dose of the nation's high priest of orchestration, Hector Berlioz.

Air Raid Tickets at Concerts

The number of listeners admitted to the orchestral concerts is regulated by the police department, and each ticket-holder is given a white card indicating the refuge to which he or she shall resort in case of an *alerte*. If the public had its way, the halls would be packed to capacity, and need it be added that all these concerts are applauded by people who are really hungry for music and its eternal message of hope and promise?

Chamber Music for Relief

The first chamber music concert of the season was given to an enchanted audience at the Opéra-Comique, Dec. 9, by Mme. Durand-Texte, pianist—in private life, Mme. Camille Chautemps—and Jacques Thibaud, violinist. Sonatas of Fauré, Debussy and Beethoven were programmed, and the artists worked together in the most perfect hand-in-glove manner to bring out the import of the inspired pages in hand. The concert was a benefit for the Evacuated Populations of Alsace and Lorraine. It is being followed by an elaborate tour of the French provinces, in the same good cause. To illustrate the success of the Durand-Texte-Thibaud artistic partnership, the Paris events and two subsequent concerts netted over 63,000 francs for the relief work mentioned.

Roesgen-Champion Scores

A concert in benefit of the Oeuvre d'Action Française (Colis de Noël pour nos Soldats) was organized by Marguerite Roesgen-Champion, at the Salle des Centraux, Dec. 17. Christiane Cornélis, first prize of the Conservatoire, played Chopin and others; Charlotte Mutel, than whom France has no better *diseuse*, recited poems by classical and modern writers; Jeanne Conty, soprano, was heard in Gluck, various moderns (including lyrics by Mme. Roesgen-Champion), and the latter played a group of her own piano pieces, such as Prélude en ré, Chant pastoral, and La pluie au printemps.

The third chamber music concert of a bellicose season, was by Françoise Doreau, pianist, and Alfred Loewenguth, violinist, in sonatas by Brahms, Fauré, and Debussy.

Managers Consolidate Forces

An important result of the war is the consolidation of French managers, impresarios and concert agencies into one organization for the duration of the war. Entitled Union Nationale des Bureaux de Concerts Français, the new organization functions under the patronage of three ministries—National Education, Fine Arts, and Labor. Officered by Charles Kiesgen, president; M. de Valmalete, vice-president, and Mme. Bouchonnet, secretary, the object of the Union is (1) to restore a normal musical activity to Paris and France; (2) to help French artists under French management, to fill their engagements both at home and abroad; (3) to control competitive efforts of foreign managers in France; and (4) to carry on the work and protect the interests of the mobilized managers, the mobilized manager himself chosing the confrere who shall direct his office during his military absences. The Union will also make a point of aiding foreign artists of recognized standing who may desire to function in France during wartime. Artists wishing information on this score can write direct to Monsieur le President, Union Nationale des Bureaux de Concerts Français, 45 rue La Boetie, Paris.

Recent Records

Conte Bleu et Or, Valse Triste, Valse Romantique, and Valse 1930, for two pianos, by Marguerite Roesgen-Champion, have been enregistered for Pathé by Mme. Roesgen-Champion and Jean Doyen.

Blanchard in Recital of Tedesco's Shakespearean Songs

An enthusiastic audience crowded the auditorium of the English Speaking Union, New York, recently when the young American baritone, Henry Blanchard, presented a program featuring the Shakespearean songs of Mario Castelnuovo-Tedesco.

Mr. Blanchard chose twelve of the Tedesco cycle of thirty-three songs from the plays of Shakespeare, ranging from the penetrating melancholy Blow, blow thou winter wind to the charming and ironic Sigh no more ladies, sigh no more. N. P.

Piano Congress Meets

The Piano Teachers Congress of New York held its regular monthly meeting on Jan. 4 in Steinway Hall. Marion Bauer, speaker, discussed Teaching Contemporary Music. Rose Raymond, a member of the Congress, conducted a Forum on Finger Technic.

Photo by William Dunn Studios, Atlanta

HELEN JEPSON AND NINO MARTINI SING FOR 5,600
in a recent joint concert at the Atlanta, Ga., Auditorium. Four hundred people were seated on the stage.

La Scala's Wartime Season Begins with Two Revivals

William Tell Inaugurates Series—Zandonai's Conchita in First Scala Hearing — Linda di Chamounix Shows Its Age—Chamber Concerts

By MARY TIBALDI CHIESA

MILAN. — True to tradition, La Scala opened its season on Dec. 7, Saint Ambrose's Day, choosing for the event Rossini's William Tell. Under Marinuzzi's persuasive direction the stirring opera won ovations from the first notes of the stately overture to the final curtain.

Against a background of Rovescalli's impressive scenery, Alexander de Sved (Tell), Gabrielle Gatti (Mathilde) and Palombini (Edvige) as principals united in giving of their vocal and histrionic best. Nives Poli arranged the dances and Achille Consoli trained the chorus.

Conchita Reaches Scala After 30 Years

The following evening witnessed the first Scala performance of Riccardo Zandonai's opera Conchita, written in 1911. The libretto, a free elaboration of Pierre Louy's novel La Femme et la Pantin, seems lacking in dramatic action. Although Zandonai has clothed the tale in skillful melodic and harmonic material adhering in general to the Spanish atmosphere, only here and there does the work succeed in arousing enthusiasm. Protagonists were Gianna Pederzini (Conchita), Giovanni Voyer (Mateo), and Elvire Casazza (Mother). M. Guarnieri conducted. Colorful scenery was by the late Pieretto Bianco.

Linda Proves "Old Hat" to Modern Generation

The third evening was devoted to a restoration of Donizetti's Linda di Chamounix. Although the mixture of tragic and comical episodes is rather amusing to modern audiences, the opera has many beautiful pages, which Marinuzzi, the conductor, and Toti dal Monte, Giovanni Malipiero, Cloe Elmo, Mario Basiola, Tancrede Pasero and Salvatore Baccaloni, the singers, succeeded in revealing.

Concerts Include Old Music and Modern Novelties

The Societa del Quartetto opened its season with a pair of piano recitals: Walter Gieseking, memorable in Schubert; and Nikita Magaloff in refined readings of classic and modern numbers.

Un'ora di Musica offered four concerts consisting of old and new works, rescued from oblivion by Giorgio Favaretto. The protagonists were Anna Maria Langobardi, Anna Gesine Risso, Alba Anzellotti, Ines Alfani Tellini (singers); Pina Carmirelli, Margherita Ceradini, Cesare Ferrarese (violinists); Clelia Gatti Aldovrandi (harpist); G. Tassinari (flutist); R. Carnana (cellist); and R. Lupi (conductor).

At the Teatro del Popola, the Poltronieri Quartet programmed Paiseiello's third quartet, and a new work by Franco Margola.

Alfredo Casella conducted a Vivaldi program in which eight of the master's works for chamber orchestra drew ovations. Benedetti Michelangeli, pianist, was warmly acclaimed for his recital of classic and romantic music.

Photos by Crimella, Milan

WILLIAM TELL REOPENS SCALA.

Above, scene from Act I of the Rossini opera, with settings by Antonio Rovescalli. Right, Zandonai's Conchita, Act II, as staged for the first time at the Milan opera house, with scenery designed by Pieretto Bianco.

Falstaff Reopens Rome Royal Opera

Pizzetti's 20th Year Before Public Feted—Prize Pianist Excites

By STELLA SAXTON

ROME.—The grand opera season opened on Dec. 9 with Verdi's Falstaff, Mariano Stabile being the much applauded protagonist. Another singer prominent in the cast was Franca Somigli, American dramatic soprano, whose interpretation of Alice Ford is here considered a model of excellence. Others were Ebe Stignani, an excellent Quickly; Lucia Albanese, delicate and charming Nanetta, and Gilda Alfano as Meg. Tullio Serafin conducted. The opening lived up to all Roman traditions for brilliancy of audience as well as of performance.

The second night, Il Trovatore, with Gigli in the tenor role, was equally successful; the third night brought a satisfying representation of Wagner's Meistersinger.

Concerts by Celebrities

Celebrities who have appeared thus far at the Adriano and the St. Cecilia concerts have included Walter Gieseking, pianist, in an exquisitely performed program; Ildebrando Pizzeti, Italy's beloved composer who made his bow to the Italian musical world just twenty years ago and was received with ovations; and Fernando Previtali, young Italian conductor, who won particular acclaim for his reading of Iberia by Debussy and an Intermezzo from the opera Maria d'Allesandri by Federico Ghedini.

Pianist Creates Stir

An event akin to a sensation was the Adriano recital of Arturo Benedetti-Michelangeli, young Italian pianist, who won the first prize at the Geneva International Competition, 1939. After playing works of Scarlatti, Bach-Busoni, Brahms and others, he was heard in a Liszt concerto (Molinari conducted), which resulted in such an ovation as is seldom staged in Rome.

Vivid Orchestral Fare Provided for N. Y. Audiences

Szigeti Plays Bloch Concerto with Bostonians—Rachmaninoff and Hutcheson with Philharmonic—Dorothy Maynor in Pension Fund Event—Ganz in Tribute to Ernest Schelling—National Forces Present Patricia Travers, Child Violinist

Great variety of program and solo personalities marked the latest New York span of orchestral concerts, from Jan. 10 to 20. Serge Rachmaninoff and Ernest Hutcheson were distinguished piano artists heard with the Philharmonic forces, under Barbirolli, this conductor also restoring Bruckner's seventh symphony. At a special pension fund concert of this orchestra, Dorothy Maynor, feted Negro soprano, made her first New York orchestral appearance under his baton. Rudolph Ganz took up the baton of the young people's concerts of this orchestra, his program containing reminiscences and eulogy of the late Ernest Schelling, long the beloved leader of these events.

The visiting Boston Symphony Orchestra presented the first local hearing of Ernest Bloch's new violin concerto, with Joseph Szigeti as soloist, on Jan. 11, and two days later offered the Stravinsky Capriccio with Jesus Maria Sanroma at the keyboard.

Interest also attached to the first New York appearance of Virginia Travers, ten-year-old violinist, in the Mendelssohn concerto with the National Orchestral Association, under Leon Barzin. The same concert offered a novelty by von Biber-Thaulow.

Rachmaninoff with Philharmonic

New York Philharmonic Orchestra, John Barbirolli conducting; Sergei Rachmaninoff, pianist, soloist; Carnegie Hall, Jan. 10. Program:

Overture to Oberon, Weber; Piano Concerto No. 1, Beethoven; Symphony in E major (No. 7), Bruckner.

After an absence of about five years, Bruckner reappeared on this program at Carnegie Hall of the Philharmonic with his symphony No. 7 in E major. The concert also offered the return of Barbirolli who had been on his mid-Winter vacation. The rest of the bill brought Weber's Oberon Overture and Beethoven's first piano concerto (really written after his concerto No. 2) with Rachmaninoff as soloist.

Bruckner's work, despite its length, well rewarded the new hearing. The moot points of his symphonic music are familiar, but as the years go on their discussion needs less and less place. It is now conceded by most musicians that the Viennese composer possessed large vision, fine ideas and a mighty hand at orchestration, qualities which make up in great part for his stretches of aridity and repetition. The slow movement of the Seventh remains one of the high spots of his inspiration, and is of truly touching depth and beauty. Barbirolli devoted himself understandingly to the score and gave a splendidly eloquent and well coordinated reading.

Rachmaninoff put all the best graces of his musicianship and pianism into the performance of Beethoven's amiable, early and Mozartean composition, and made it sparkle and charm delightfully. The performer was fittingly hailed by the audience.

Szigeti in Bloch Concerto with Bostonians

Boston Symphony Orchestra, Serge Koussevitzky, conducting, Joseph Szigeti, violinist, soloist, Carnegie Hall, Jan. 11. Program:

Classical Symphony, Prokofieff; *Violin Concerto, Ernest Bloch; Symphony No. 2. Sibelius.

* First performance in New York.

The usual large audience turned out at Carnegie Hall for the evening seance of the Boston Symphony under Serge Koussevitzky, with Joseph Szigeti as the soloist, who played the violin concerto by Ernest Bloch.

The work had its first New York hearing on this occasion and won earnest attention. The music, in three movements, is intensely serious and belongs rather to Bloch's late "modernism" than to his earlier frank romanticism. There is much striving for harmonic unconventionality, achieved at the cost of free-flowing, heart-warming melody. The composer has let it be known that his score has no "program" and is not based on the Jewish musical thought or idiom, to which he was so assiduously devoted for a time. Perhaps that is why this concerto seems to lack certain elements of individuality and definite appeal. It is matter essentially for the musician, who will be interested in studying Bloch's orchestral methods and noting his evident desire to avoid direct lyricism and display writing for the solo instrument.

Szigeti put his full and fine interpretative art at the disposal of his pages, and made the most of them, winning a rousing success for himself rather than for the concerto.

The rest of the program had Prokofieff's attractive Classical Symphony (which Koussevitzky read *con amore* and most delightfully) and Sibelius' second symphony, performed superbly by the magnificent orchestra.

ERNEST HUTCHESON

SERGEI RACHMANINOFF

Photo by de Bellis
DOROTHY MAYNOR

JOSEPH SZIGETI

Boston Symphony Matinee Concert

Boston Symphony Orchestra, Serge Koussevitzky, conducting, Jesus Maria Sanroma, pianist, soloist, Carnegie Hall, Jan. 13, matinee. Program:

Symphony in C major, Mozart; Capriccio for piano and orchestra, Stravinsky; Symphony No. 2, Brahms.

At the Jan. 13 matinee of the Boston symphonists, Jesus Maria Sanroma was the soloist in Stravinsky's Capriccio for piano and orchestra, conducted by Serge Koussevitzky. The work had been heard in New York before, and was then gauged as a bright, brittle piece of writing, insouciant and highly clever. The piano and orchestra are perfectly integrated, with a snappy and brilliant idiom for the keyboard. The piece detours away consistently from direct emotionalism.

Sanroma handled his score to perfection, and raced, rhythmed, and colored masterfully. His tone had richness in the few moments devoted by the composer to lyricism. The soloist was treated by the audience as a triumphant hero, and so were the conductor and Stravinsky, who was present.

Koussevitzky gave an illuminative and closely woven interpretation of Brahms' second symphony, with his orchestra at its eminent best. Also in the Mozart C major symphony—not the Jupiter, but the lesser opus numbered 338 in the Köchel catalogue—the Boston baton expert brought lovely musical and aesthetic pleasure to his hearers.

Virginia Travers with National Association

National Orchestral Association, Leon Barzin, conducting, Virginia Travers, violinist, soloist, Carnegie Hall, Jan. 15. Program:

Violin Partita in C minor, von Biber, transcribed for orchestra by Christian Thaulow; Violin Concerto, Mendelssohn; Variations on a Theme of Haydn, Brahms; Tod und Verklärung, Strauss.

The capacity audience at this third concert of the Barzin forces undoubtedly was attracted by the appearance of ten-year-old Virginia Travers. This remarkable child violinist had played at the New York Stadium Concerts and with the Chicago Symphony, following study with Jacques Gordon and Hans Letz. Possessed of a large and pleasing tone, much self-possession and virtuoso flair, little Miss Travers gave a workmanlike reading of the Mendelssohn Concerto. She is undoubtedly one of the most gifted prodigies who have appeared in New York. A marked feature of her playing was a fine instinct for phrasing and full-blooded lyricism. Her future will be watched with interest.

The Thaulow version of the von Biber work is by a little known master of the second class. Mr. Barzin gave it a broad outlining.

The second half brought popular Brahms and Strauss works. The audience was enthusiastic, especially for the young soloist, who was often recalled.

Philharmonic Pension Fund Concert

Special Pension Fund Concert, New York Philharmonic Orchestra, John Barbirolli conducting; Dorothy Maynor, soprano, soloist; Carnegie Hall, Jan. 16. Program:

William Tell Overture, Rossini; aria, Depuis le Jour, from Louise, Charpentier; Aria and scena from Der Freischütz, Weber; Suite from the ballet, The Veil of Pierrette, Dohnanyi; aria L'Amero saro costante, from Il Re Pastore, Mozart; Variations and Fugue on Under the Spreading Chestnut Tree, Weinberger; Invitation to the Dance, Weber-Berlioz.

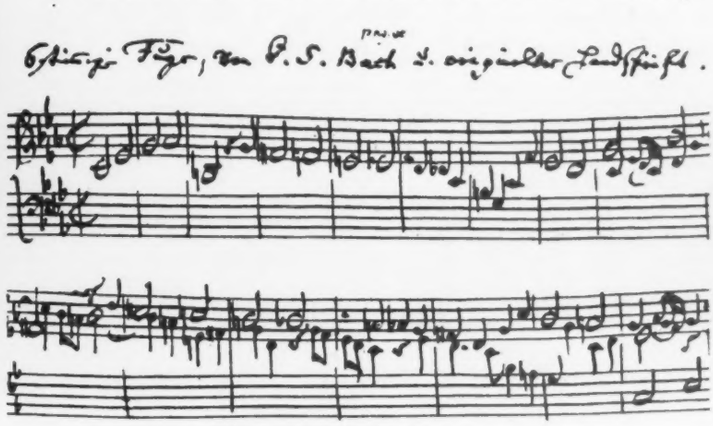
(*Continued on page* 13)

BRUCE SPENCER KING, New York vocal teacher and former tenor of the Milan Opera Company, has returned from a holiday at his ranch in Texas. During the 'vacation' he sang in Galveston and Lockhart. He is scheduled for another Galveston concert next summer.

Photo by Bruno of Hollywood, N. Y.

CECIL ARDEN, former Metropolitan Opera mezzo-soprano, opened a concert tour on Jan. 10 in Buffalo, N. Y., marking her return to the concert field after several years' absence. Miss Arden on Jan. 28 appeared with the U. S. Army Band at West Point, Lieut. Francis E. Resta, conducting. This month she makes a brief southern tour. Miss Arden is under William Neill's management.

Bach's Musical Offering Given N. Y. Premiere After 200 Years

Product of Composer's Visit to King Frederick Heard in Version of Dr. Hans T. David for First Time in Entirety

FACTORS IN HISTORIC VISIT TO POTSDAM.

Left, Bach, from the painting by Haussmann, engraved by S. G. Kütner, Leipzig, 1774. Right, Frederick the Great, from an engraving by Ramberg-Bartolozzi. Center, first page of the six-voiced fugue closing Bach's Musical Offering, in the composer's autograph. When Bach's son Phillip Emanuel became court conductor in 1740, the King, an excellent flutist and composer, expressed a desire to meet his famous father. After repeated invitations, Bach arrived late one night at Potsdam, and Frederick, who had been about to play a flute concerto with his musicians, had him brought in immediately without opportunity to change his travelling clothes. Bach improvised before him and the following evening played a six-voiced fugue on the King's theme.

A novelty nearly 200 years old, the product of a dramatic episode in musical history—the visit of Bach to the court of Frederick the Great at that monarch's invitation on May 7, 1747—came to renewed life when the Bach Circle of New York gave the first complete hearing of the Musical Offering in Town Hall, Jan. 20. The erudite series of variations, on a theme submitted by the King, and sent to the monarch by Bach after his visit, was performed in an edition by Dr. Hans T. David of New York University. The audience was a large and keenly interested one.

The lion's share of credit for this ambitious and gratifyingly successful performance went to Yella Pessl, harpsichordist, who prepared and directed the work from the keyboard. But much praise is also owing to the assisting instrumentalists who performed with devotion the extremely exacting contrapuntal elaborations which the master wove with more than usual thoroughness and resource, on the rather unwieldly, meandering royal theme.

The concert began with Miss Pessl's solo playing of the first sonata for harpsichord by the composer's son, C. P. E. Bach, a virtuosic work marking the early development of the homophonic style and sonata form. It was historically interesting and was presented with finesse, though perhaps not an ideal introduction to the works that followed.

Proof of Master's Skill

The Musical Offering resulted from Bach's reputed dissatisfaction with the extempore performances which he gave at Potsdam on the same theme, when followed from room to room by the respectful, curious court, he improvised on the various pianofortes and organ of the royal music rooms and chapel. The theory, generally held, that the work which he completed after his return to Leipzig was done piecemeal and sent off in sections, is not shared by Dr. David, who finds a unified plan in the score. He reconstructed it from the first edition, using the original arrangement of numbers, but assigning various scoring to the canons and six-voiced final fugue, which Bach did not specify. His labors were done with great skill and with generally happy results.

The first number is a three-part fugue, here given for harpsichord solo. Then follow five canons, with the theme used as a cantus firmus, for various strings and woodwinds, illustrating canons in double octaves, unison, contrary motion, the latter form with augmentation and "circle" canon in the fifth.

Trio Sonata a Highlight

If so much strict counterpoint and repetition of one motif seemed a trifle severe save for the most ardent devotee of pure form, these qualifications did not apply to the delightful sonata in four movements for flute, violin and thorough-bass (cello and harpsichord), which forms the central unit of the work. Here Bach's genius triumphs over formal restrictions and results in a spirited and pleasing work which could well stand alone as a concert number. The second slow movement is of deep feeling and grace. One felt that Bach had cannily given opportunity for the King (renowned as a flute virtuoso) to find congenial material. Frances Blaisdell played the flute part superbly, seconded by violin, cello, and harpsichord.

The concluding sections bring five more workings out of the theme canonically, for strings, flute and harpsichord, in further remarkable and increasingly complex forms. The score as a whole, while of a briefer and less richly fanciful nature than the monumental Art of the Fugue and the Goldberg Variations, finds a fitting climax in the final six-part *ricercar* (here given to oboe, violin, English horn, viola, bassoon and cello), which is curiously modern in harmonic color and of notably massive construction.

Artists participating in the ensemble, besides those already named, included Albert Goltzer, English horn and oboe, Benjamin Kohon, bassoon, Sylvan Shulman, Harold Kohon and Harry Friedman, violins, Louis Kievman, viola, and Alan Shulman, cello.

Cantata as After-Piece Ends Program

After the intermission, Bach's church cantata, No. 32, Liebster Jesu, mein Verlangen, in highly developed florid style, was performed by Alice Hufstadter, soprano, and Raoul Nadeau, baritone, assisted by oboe, strings and harpsichord, with Robert Hufstadter conducting, and the Lee Jones Madrigal Singers providing the final chorale. Illustrating what Bach could do with equally complicated technical means when a text stirred his imagination, this work formed a logical end to the program. Unfortunately the reading, though spirited, was marred by some pitch vagaries in the soprano solo part, which detracted from an otherwise rewarding hearing.

The Bach Circle brought distinction to the first concert of its second season, and has taken its place among the city's leading concert organizations.

R. M. K.

Molinari Leads NBC Symphony Orchestra

Italian Conductor Returns to Direct Radio Concerts

Bernardino Molinari, Italian conductor, opened a span of five concerts with the NBC Symphony Orchestra on Jan. 6. He had been absent from New York for two seasons, and his programs were greeted with enthusiasm.

The Dvorak New World Symphony began his first program, in a lively reading, stressing its American folk material, and was followed by a strongly emotional and vivid performance of Strauss' Death and Transfiguration, and a highly spirited version of the Rossini overture to Semiramide.

The second concert, on Jan. 13, was of particular variety, including Mendelssohn's Italian Symphony, Saint-Saëns' Carnival of the Animals, Vivaldi's concerto in A major, arranged for string orchestra by the conductor, and excerpts from Stravinsky's Petrouchka Suite. The Saint-Saëns zoological piece had Joseph Kahn and Earl Wild, pianists, as soloists, with the Swan section played by Frank Miller, first cellist of the orchestra. The Vivaldi and Mendelssohn scores were of particular beauty.

On Jan. 20, a modern Italian work was heard, the Concerto dell' Estate by Pizzetti, done by the Philharmonic Orchestra several years ago, as well as two excerpts from de Falla's La Vida Breve, and a particularly effective reading of Tchaikovsky's fourth symphony. The Pizzetti work is of potent atmospheric charm, and the Spanish numbers also exerted a nostalgic spell. Audience reaction was warm.

N. F.

Schwerké Lectures in Geneva

GENEVA.—Irving Schwerké,, European Director and Associate Editor of the Musical Courier, recently lectured at the Student's International Union.

Under the title of Musical Causerie, he told the large audience of students and invited guests many of his experiences as critic, and read excerpts from his latest book, Views and Interviews.

Mr. Schwerké was immediately re-engaged by the Union to give a series of five lectures on musical subjects. M. G.

Jacques Cartier in Embree Tour

Jacques Cartier, actor-dancer, has been signed by Embree Concert Service, Inc., for a tour of New York, Pennsylvania, Delaware, New Jersey and the New England States. He is to offer two original works, his dance-play The Grand Monarch and his ballet-narrative Proud Heritage.

Mr. Cartier has completed an original solo dance-drama, The Noble Czar, depicting six Russian czars: Ivan, Dmitri, Peter, the Great, Peter, the II, Alexis and Nicholas, the II. Cartier presents it first in Kalamazoo, Mich., in March. From there he brings it to Ann Arbor, Mich., Chicago, Hollywood, Fresno and Oakland.

Stephan Hero Starts Tour

Stephen Hero, violinist, has left on a concert tour with engagements in Batavia, N. Y., Miami, Fla., Seminole and Bartlesville, Okla., Chanute, Kans., Sharon, Butler and Bedford, Penna., Zanesville, O., Danbury, Conn., Plymouth, Mass., Claremont, N. H., and St. Jean, Que. Mr. Hero recently returned from concerts in Dickinson, Valley City, Jamestown, N. D., Mitchell, S. D., Fergus Falls, Minn., and Hamilton, Ont.

N. Y. Concert Halls Have Span of Notable Activity

Schola Cantorum Presents Unfamiliar Mozart Mass—Josef Lhevinne in Endowment Series—Lehmann and Melchior in Joint Program—Erica Morini Gives Recital—4 MacDowell Sonatas Played by Creighton Allen

A large number of concerts swelled the budget of musical happenings in New York between Jan. 6 and 20. Among the more important events was the Schola Cantorum's first local performance of the Mozart Mass in C minor. Josef Lhevinne played in the New York Town Hall Endowment series. Lotte Lehmann and Lauritz Melchior offered a joint program as a benefit for the Turtle Bay Music School. Erica Morini, who had played as Philharmonic Orchestra soloist under Stravinsky a few days earlier, returned in recital.

The Trio of New York appeared in a Brahms recital and also in the New Friends of Music series. In another of the latter events, an unusual program presented Adolf Busch, violin, Rudolf Serkin, piano, and Emanuel Feuermann, cello. The Griller Quartet returned for a concert. An event of unusual program interest was the list of the four MacDowell piano sonatas by Creighton Allen.

Others heard during the fortnight were Ray Lev, Marilyn Meyer, Muriel Maratea, Adele Marcus, Bruno Eisner, and Ethel Elfenbein, pianists. Two-piano events were given by Pierre Luboshutz and Genia Nemenoff, Arthur Whittemore and Jack Lowe, the latter a new team. Other instrumentalists included Nicanor Zabaleta, harpist; Sigurd Rascher, saxophonist; Giuseppe Moschetti, organist; Margaret Sittig, violinist.

The vocal contingent included Beal Hober, Enya Gonzalez, and Gertrude Gibson, sopranos; Sidor Belarsky, bass; Glenn Darwin and Wilbur Evans, baritones, and the Golden Hill chorus.

Marilyn Meyer in Bow

A vigorous talent was demonstrated by Marilyn Meyer, young pianist, in debut at Town Hall, Sunday afternoon, Jan. 6. A sturdy lass of 14, and a pupil of Clarence Adler, Miss Meyer showed astonishing gifts on the technical plane which seemed to herald the arrival of a future Valkyr of the keyboard. Her opening group was of Bach, including the Siloti transcription of the G minor organ prelude, as well as the Chromatic Fantasy and Fugue. These were intelligently played, with clarity and full sonorities. In the Beethoven Waldstein sonata, though there was not always complete feeling for the content, the mechanical brilliance in the treatment of a large part of the work swept listeners to a warm ovation. Miss Meyer was particularly successful with her Chopin group, including the etudes in chromatics, thirds and fifths, which had full-blooded presentation with rich coloring. In short, the young performer shows vast possibilities if the more subtle elements of pianism grow with her development.

LOTTE LEHMANN

JOSEF LHEVINNE

Sidor Belarsky Sings

Sidor Belarsky, basso-cantate who has appeared previously in New York, gave a Town Hall program on Jan. 6 which included a group in Russian as well as Italian arias, French items and a miscellaneous group by Julius Chajes, M. Zeira, Yampolsky, Sidney Homer and Wolseley Charles. He disclosed a voice of dark texture which, except for a vibrato, was skilfully used. Mr. Belarsky was at his best in the robust numbers, although he affected a mezza-voce whenever possible. That he is a competent stylist in the matter of mood, however, was revealed in Rimsky-Korsakoff's The West Is Fading, which had to be repeated and its following Pride, by Borodin, depicting a strutting figure yielding to no man. Of his arias, the best work was done in Russlan's air from Glinka's Russlan and Ludmilla, sung stylistically and with keen appreciation of its content. Ivan Basilewsky was a capable pianistic associate and the large audience was enthusiastic in its reception.

Nicanor Zabaleta's Debut

In his first New York recital on Sunday afternoon, Jan. 7, at Town Hall, Nicanor Zabaleta, the Basque harpist, established himself as an artist of artistic refinement and sensibility, with musicianly phrasing, and lovely and controlled nuances. Mr. Zabaleta began with a group, which included an Albeniz Sonata, of 18th and early 19th century pieces in the Classical style. The second group, entirely Spanish, was made up of compositions by Pittaluga, Granados, Donostia and de Falla. Contemporary music was featured in the last group, which contained the Sonatine and Jazz Band, expressly written for the harp by Marcel Tournier, with whom Mr. Zabaleta studied at the Paris Conservatoire, a Ballad by Goossens and Debussy's First Arabesque. The last, always recalling the harp when played on the piano was admirably suited in transcription. Here, as almost everywhere else, Mr. Zabaleta's fine musicianship delighted the audience who applauded him most warmly.

Sigurd Rascher in Town Hall Plays Saxophone

Sigurd Rascher, Scandinavian saxophonist, heard previously as soloist with the Philharmonic-Symphony Society, made his Town Hall recital debut at 5.30 on the afternoon of Jan. 7. His unhackneyed program, embracing his own transcriptions of works by Handel, Bach and Corelli, also included the first performances of four scores dedicated to him. These were an introduction and capriccio by Edmund V. Borck, Wolfgang Jacobi's sonatine for saxophone and piano; Four Bagatelles by Erwin Dressel and Danse du Satyr of Freda Swain. Playing with temperament and authority, Mr. Rascher revealed a rich, tonal color and notable technical command of his instrument. George Robert, his accompanist, who also played a group of solos, gave excellent collaboration.

Ray Lev's Recital

In her first recital of the season, Ray Lev, pianist, played to a large audience at Town Hall, Jan. 7. The Busoni transcription of Bach's organ toccata in C major, despite a few turbulent pages when sonorities detracted from utmost clarity, had a searching presentation, especially of the intermezzo and fugue. The Chopin sonata in B minor was a satisfying performance, the scherzo done with brilliant power and rapidity, and the largo marked by sentimental charm guarded from too great pathos. Individual in treatment, but undeniably striking in harmonic vividness and intellectuality, was Miss Lev's playing of a Brahms capriccio, intermezzo and rhapsodie. The program closed with two Rachmaninoff preludes and the Liapounoff Lesghinka, but additional numbers were granted. One of the leaders among younger pianists, Miss Lev has blended a refreshing personality and temperament with the balanced pianistic style of her mentor, Matthay. Evidence of a strong personal following was to be seen in the warm plaudits that echoed throughout the concert.

Whittemore and Lowe, New 2-Piano Team, Appears

In a program entirely of interesting transcriptions made by themselves, Arthur Whittemore and Jack Lowe, young duo-pianists, bowed to a Town Hall audience on Jan. 8, after appearances elsewhere on tour. The gifted youths offered a group by Handel and another by Bach, including the latter's sonata in E flat major, the Coronation Scene from Moussorgsky's Boris Godounoff, lighter works by Cole Porter, Lew Brown, Johann Strauss and Ravel (Bolero), Copland's Passacaglia, a Satie Gymnopédie, the March from Prokofieff's Love for the Three Oranges, and Enesco's Roumanian Rhapsody No. 1. Their work was most effective in restrained and contemplative numbers, given with subtle tonal and rhythmic effects. They showed engaging ensemble qualities and a versatility that places their playing high in entertainment value. Encores at the close were by de Falla and Scriabine. Applause liberally rewarded the personable artists.

Giuseppe Moschetti in Debut as Organ Recitalist

A Fellow of the Royal Academy of Bologna, Giuseppe Moschetti, Italian organist, made his New York debut on Jan. 8 in Carnegie Hall playing a program that ranged from Frescobaldi, Vivaldi, Handel, Schumann, Bach, Debussy, Franck, Bossi and Yon to two of his own scores. An authoritative sense of style, command of his instrument's tonal colors and brilliance of technic were manifest in his readings, which were heard by an audience of moderate size.

Gertrude Gibson in Song List Makes New York Bow

Gertrude Gibson, young New York soprano, a student at the Juilliard Graduate School on a fellowship for the fifth consecutive year, gave her debut recital as winner of the Walter W. Naumburg Musical Foundation Award on Tuesday afternoon, Jan. 9, at Town Hall. Miss Gibson, disclosed a pleasing stage personality, and proved herself a singer of serious intent.

LAURITZ MELCHIOR

ERICA MORINI

She began with a group in Italian by Mozart, Gluck, Respighi and Cimara. Her German songs by Wolf and Marx, though given with musicianship and thought, left something to be desired, technically. In the French songs by Duparc, Chausson, Debussy, Hue and Georges, Miss Gibson sang with more vocal ease and a special charm appropriate to their expression. An English group, featuring several contemporary compositions, concluded the recital. Sergius Kagen was the accompanist. There was a large and friendly audience.

Schola Cantorum Premieres Mozart C Minor Mass

The Mozart Mass in C minor had not had previous hearing in New York, although sung at a festival in Harrisburg, Penna., a decade ago, until the Schola Cantorum, Hugh Ross, conductor, gave the work at Carnegie Hall, Jan. 9. The score was left in fragmentary state after its first hearing in Salzburg in 1785, and was edited by André in 1840 and by Alois Schmitt for a Dresden performance in 1901, the latter using some other music by the composer for missing numbers. Stylistically, it is not all of a piece, but

VICTOR BABIN and VITYA VRONSKY,

Russian duo-pianists, who appeared recently as soloists with the Chicago Symphony, giving the first American performance of Mr. Babin's concerto for two pianos. These artists at their Carnegie Hall, New York, recital on Dec. 8 premiered Mr. Babin's suite for two pianos. Vronsky and Babin are now making their second trans-continental tour of the season. They fulfilled a return engagement with the Chicago Symphony, playing the Mozart two-piano concerto, and will be heard in other Western and Canadian cities.

Capacity Recital Budget Includes Many Newcomers

some choral movements are of deeply poignant quality and superb craftsmanship. Elsewhere the idiom suggests the lighter Italian style of the period, especially in arias.

Mr. Ross and his singers gave a reading of precision, and spontaneity, a finely rehearsed and effective performance. Assisting the Schola chorus and sixty musicians from the Philharmonic Orchestra, were Harriet Henders and Marguerite Kozenn, sopranos; Hardesty Johnson, tenor; Mark Love, bass, of the Chicago Opera, and Everett Tutchings, organist. Miss Henders, a new American recruit to the Metropolitan Opera, made a particular sensation with her luscious voice and mastery of florid style. The difficult and wide-ranging music for the two sopranos imposed the greatest demands on virtuosity. Also praiseworthy was the singing of Mr. Johnson and Mr. Love, who gave smooth and well coordinated tones to their assignments. One of the outstanding performances of the season, it was rewarded with an ovation by a capacity audience, including standees.

Muriel Maratea's Debut

Muriel Maratea, pianist, in her first professional appearance, on Jan. 9 at the Barbizon, New York, disclosed good tone, a fine sense of rhythm and flowing technic. Her program opened with the Chromatic Fantasie and Fugue of Bach, played with style, included three Chopin items, two Debussy numbers, Medtner's Danza Festival and Lewis Lane's Fragments from Lucretius. Mr. Lane was present and heard his score given able interpretation. Miss Maratea, a college student, is an artist pupil of Grace Hofheimer.

Glenn Darwin's Recital

Glenn Darwin, who appeared at the Metropolitan in Damrosch's Man Without a Country, and who is baritone soloist at St. Bartholomew's Church, gave his debut recital in Town Hall on Jan. 10 and revealed himself as an artist of great sensibility and the possessor of an exceptionally full and rich voice, particularly in the lower and middle registers.

Handel's Dank sei Dir, Herr, opened the program and was sung in rich and powerful tones. Pieces by Falconieri and Mazzaferrata, Lieder by Brahms and Strauss, sung with taste, and a group of English songs completed the program. Mr. Darwin was cordially received by a large audience. Edwin McArthur was the accompanist.

Lhevinne in Endowment Series

Josef Lhevinne was presented on Jan. 10 as the fourth event in the tenth Town Hall Endowment Fund Series. The eminent pianist opened his list with Beethoven's Op. 81a sonata (Les Adieux), and then played a group of Chopin, including the Barcarolle and A flat major waltz and the F minor ballade. By request he repeated the Brahms variations on a Paganini theme and after the intermission concluded his formal list with Debussy and Liszt numbers, the latter's La Campanella as a finale. It was an evening of aristocratic and refined romantic pianism. If the Beethoven found the pianist not always at his customary ease, the Chopin and Liszt gave him full opportunity for his accustomed virtuosic display. The subtlety of Debussy was excellently revealed in his poetic consideration. Needless to say, the large audience was enthusiastic and demanded encores.

Margaret and Frederick Sittig Heard

Margaret Sittig, violinist, assisted by her father, Frederick V. Sittig at the piano, gave her annual recital at Carnegie Chamber Music Hall, on Thursday afternoon, Jan. 11. In a taxing program consisting of the Concerto in G minor by Pietro Castrucci, a contemporary of Bach, the Grieg Sonata in C minor, the Mozart Concerto in E flat major and shorter pieces by Powell, Kreisler, Prokofieff-Heifetz and Juon, Miss Sittig came off very well indeed. She revealed a sure and steady pitch, full rich tone and much musicianship. With the passionate romantic music of the sonata, Miss Sittig was lished rapprochement. A large and very friendly audience was in attendance.

Photo by Bruno of Hollywood, N. Y.

ADELE MARCUS *HUGH ROSS*

4 MacDowell Sonatas Played by Creighton Allen

Decidedly worth while was the decision of Creighton Allen to program all four of MacDowell's piano sonatas in one evening at Town Hall, Jan. 12. While such a procedure may result in an effect of sameness, it also provided a unique opportunity for comparison. The Tragica emerged as the most rugged and memorable of the four works, but the Keltic and Norse sonatas also preserved much characteristic color and mood, and the Eroica contains pages of large utterance that stir anew, even in a period when music has left behind the Romantic garb in which MacDowell clothed his poetic ideas. Mr. Allen played the works with sincerity and technical ability, and contrived to give variety of coloring and mood to the scores. The audience, of large size, was warmly approbative.

Lehmann-Melchior Program

An intimate and highly friendly audience gathered in Carnegie Hall on Jan. 13, to support the recital by Lotte Lehmann and Lauritz Melchior in aid of the Turtle Bay Music School. The event seemed more like a home musicale than a stately public concert. The informality and charm of the artists were chiefly responsible for the delightful atmosphere, which included a kiss on the cheeks after one of the duets.

No need to tell of the fine singing and complete musical understanding of the pair in numbers by Strauss, Schumann, Mendelssohn, Handel, Beethoven, Schubert (also several lesser composers) and the Spring Song and Love Duet from Walküre. Ignace Strasfogel and Paul Ulanowsky, accompanying respectively for the tenor and the soprano, furnished admirable support at the piano.

Adele Marcus Returns

A recital by Adele Marcus, pianist, heard in the same hall on previous occasions, took place at Town Hall on Jan. 13. Miss Marcus began her list with Mozart's sonata in D major (K. 576), played rather in mellow than in scintillant manner, and followed it with Brahms' F minor sonata, which had a sweeping and sonorous reading. In the second half the pianist achieved some of her best results, presenting the premiere of Harold Triggs' three Surrealist Afterludes, satiric pieces of engaging sort, and works of Shostakovitch, Rachmaninoff and De Falla. She had a warm reception from the audience for playing of many excellent qualities.

New Friends of Music Concert

The delectable concerts given at Town Hall by the New Friends of Music continued on Jan. 14 with a twilight matinee list consisting of Beethoven's B flat trio, opus 97 and Brahms' in G minor, opus 101. The performers were the Trio of New York, Carl Friedberg, piano, Daniil Karpilowski, violin, and Felix Salmond, cello.

Intensely musical, well balanced and purposeful readings distinguished the playing, the result of high individual ability uniting in excellently trained ensemble. An air of intimacy sounded in the expositions, which is the best possible way to read chamber music, granting the groundwork of artistic knowledge, appropriate style, and of course advanced technic.

It was evident that the listeners recognized the rare flavor of the occasion, and they rewarded the devoted trinity becomingly.

Griller Quartet Returns

Only two numbers were listed on the Saturday matinee (Jan. 13) program of the Griller Quartet in Town Hall. The returning Britishers (Sidney Griller and Jack O'Brien, violins; Philip Burton, viola; and Colin Hampton, cello) opened the afternoon of chamber music with Ernest Bloch's B minor quartet. Stemming from 1916, the Bloch score is long, somewhat sombre in content and decidedly episodic in structure. It smacks of late impressionism and early polytonality, as though Bloch were attempting to bridge that gap. Furthermore there are both American and Hebraic expressions, the composer revealing his innate traits and the effect of his transference to this country. The Griller ensemble gave it accomplished offering but missed some of its inherent fire. By contrast, Mozart's B flat quartet, known as The Hunt, found the Anglicans in blithesome and less restrained mood, keenly alert to spirited moments and giving polished and musicianly ensemble delineation.

Wilbur Evans Sings

In Town Hall on the afternoon of Jan. 14, Wilbur Evans, baritone, was cordially greeted by a large audience despite the atmospheric conditions outside. His thoroughly interesting and unhackneyed program included three arias from Walter Damrosch's Cyrano with the composer at the piano; Rolling in Foaming Billows from Haydn's Creation and Mozart's Per questa bella mano, as well as Sous les pieds d'une femme from Gounod's Queen of Sheba. Mr. Evans gave musicianly readings although the voice is more adapted to numbers not of operatic stature. This was evidenced in Schwartz' Winterabend, Trunk's Tanzlied and Erich Wolff's Du bist so jung where tonal opulence and sensitive understanding marked his singing. French items of Duparc and Ravel and an English section completed his formal list, in which Collins Smith was the accompanist.

Enya Gonzalez in Recital

That personable Philippine soprano, Enya Gonzalez, who scored a marked success when she appeared in the title role of Madam Butterfly with the San Carlo Opera Company last season, gave a Town Hall recital on Jan. 15 and again received an ovation for her stylistic and musicianly offering of a varied list. Opening her program with six Christmas songs of Spanish provinces arranged by Joaquin Nin, Miss Gonzalez revealed herself as a specialist in contrasting moods.

Following Mozart's concert aria, Non temer, Miss Gonzalez sang five songs of Erich Wolff, the final Die Reise, which especially demonstrated her interpretative skill, resulting in Nanette's aria from Falstaff as an encore. A miscellaneous section by A. Walter Kramer, Mary Howe and Pietro Cimara and the first performance of a brief but effective song, The Wild Rose Blooms, by Clara Edwards, was followed by three Philippine folksongs and three items of Turina, sung with stylistic feeling. Encores followed.

Carlo Edwards was the pianistic associate of Miss Gonzalez, who disclosed a voice of richness, ample color and size and used with complete understanding of vocal technic.

Luboshutz and Nemenoff in Novelties

A program including four new works was given by Pierre Luboshutz and Genia Nemenoff, duo-pianists, in Town

(*Continued on page 32*)

CLARA RABINOVITCH, pianist, in Honolulu, where she recently was heard in recital. Miss Rabinovitch will give a recital in Town Hall, New York, on Feb. 12, following early season appearances in other parts of the country, including one in Jordan Hall, Boston, on Nov. 18.

Opera Fortnight Brings Return of Otello and Lakmé

Kipnis Joins Company as Gurnemanz—Janssen Heard as Dutchman—Novotna as Euridice—Sayao Sings Violetta—Brownlee a New Iago—Lawrence as Brünnhilde

The Metropolitan Opera, while preparing further revivals, restricted its bills to familiar operas of the repertoire in the fortnight between Jan. 6 and 20. Several works were added to the season's list, including Otello, with a new Iago in John Brownlee, and Lakmé, with Armand Tokatyan singing opposite Lily Pons in the chief tenor role. New impersonations heard during this period included that of Jarmila Novotna as Euridice in the Gluck opera, and Herbert Janssen in the title role of Flying Dutchman. Bidu Sayao rejoined the forces for the season as Violetta, with Nino Martini as Alfredo and Brownlee a new Germont père.

Alexander Kipnis, bass-baritone, made his debut with the company as Gurnemanz in a special performance of Parsifal on the afternoon of Jan. 5. (As this was a benefit performance, critical review will have to await a repetition of the work.) Other works in repeat performances included Faust on Jan. 6, Manon at the Jan. 13 matinee and Lohengrin on that evening.

Lakmé Presented

Lakmé, in its seasonal debut on Jan. 6, afforded the legional admirers of Lily Pons another chance to enjoy her fluent singing and picturesque enactment as the dusky Oriental maid; and also employed them in booming acclaim after the agile delivery of the Bell Song.

For the rest, the emphasized features were Armand Tokatyan's warm-blooded contributions as Gerald, in which the music received especially artistic treatmen; Ezio Pinza's fiery impersonation and resonant tones as Nilakantha; George Cehanovsky's sympathetic version of Frederic; and the youthful and well-directed voices of Annamary Dickey, Lucielle Browning, Irra Petina and Helen Olheim. Wilfred Pelletier, in charge of the orchestra, caused the opera to move along briskly, supported the principals admirably, and gave the score its full due in lyricism and romantic atmosphere.

Janssen as New Dutchman

The performance of The Flying Dutchman on Jan. 8 found a new Vanderdecken in the person of Herbert Janssen. By the assignment, the more recent baritone increased his Metropolitan repertoire and proved effective if somewhat more lyric than intended by Wagner. His acting was discretionary and in general he lived up to the traditions. Flagstad was again a moving Senta and Maison proved satisfactory as Erik. Anthony Marlowe had his second role as the Steersman and his course was somewhat uneven. Thorborg and List completed the principals under the somewhat moodless baton of Leinsdorf.

Boris in Fourth Hearing

The fourth presentation of Moussorgsky's Boris on Jan. 10 found a familiar cast except for the substitution of Armand Tokatyan for the indisposed Charles Kullman as Dimitri. For the Armenian tenor it was no new assignment and he was in admirable vocal estate. Ezio Pinza again sang the title role with Kerstin Thorborg as Marina. Panizza conducted.

GIOVANNI MARTINELLI
reappeared in the title role of Otello.

Sayao in Traviata

The repetion of Traviata on Jan. 11 brought several new singers to the cast. Bidu Sayao made her first appearance of the season, singing Violetta with dainty charm and considerable stylistic felicity. The second act in particular found her giving poignant voice to the heroine's passages. Nino Martini returned as Alfredo, a role enacted with boyish charm. Mr. Martini also sang with larger volume of tone than in some previous hearings. John Brownlee was a sincere and moving exponent of the elder Germont, his sizeable voice adding weight to the ensembles. One of the richest vocal equipments of the evening was that of Thelma Votipka in the part of Flora. Others heard were Lucielle Browning (Annina), Alessio De Paolis (Gastone), Wilfred Engelman (Douphol), George Cehanovsky (D'Obigny) and Louis D'Angelo (Doctor). Panizza conducted.

Gioconda Again

Zinka Milanov and Giovanni Martinelli shared honors in the principal roles in La Gioconda on Jan. 12, while the La Cieca of Anna Kaskas and the Laura of Bruna Castagna were vocally excellent. Carlo Morelli won applause for his Barnaba. Ezio Pinza sang the Alvise role in this performance with his customary authority. Mr. Panizza was in the mood and read the score with considerable zest.

La Boheme Opens Eighth Week

The second seasonal performance of La Boheme opened the eighth week of the season on Jan. 15. Bidu Sayao was a new Mimi, a role not unfamiliar to her. The South American soprano was in splendid vocal and histrionic form fully realizing the import of her assignment. Jussi Bjoerling, recovered from his recent indisposition was the Rodolfo and Muriel Dickson reappeared as Musetta. John Brownlee, Lodovico Oliviero and Ezio Pinza completed the group of Bohemians and Louis D'Angelo again doubled as Benoit and Alcindoro. Papi conducted with Latin fervor.

BIDU SAYAO
sang Violetta in her re-entry for this season.

The Fourth Meistersinger

The fourth performance of Die Meistersinger on Jan. 17 found a familiar cast headed by Irene Jessner, Karin Branzell, Charles Kullman, Friedrich Schorr, Walter Olitzki, Karl Laufkoetter and Norman Cordon and with Erich Leinsdorf conducting. Mme. Jessner was a personable Eva and Mr. Kullman, still showing effects of his recent indisposition was somewhat restrained vocally as Walther. Mr. Olitzki's Beckmesser is growing and he observes that fine line of demarcation which might lead to complete burlesquing of this Mastersinger. Mr. Cordon's Pogner is thoroughly acceptable, while Mr. Schorr's Sachs remains one of the Metropolitan's masterpieces. The orchestra gave Mr. Leinsdorf some moments of uneasiness which he passed on to the singers.

The First Otello

Otello returned to the Metropolitan for the season on Jan. 18. Giovanni Martinelli again sang the title role, one of his renowned impersonations. He was particularly in the vein in Act III, when his monologue brought "bravos" from the house. The final scene, too, was enacted with tragic power. Elisabeth Rethberg, again the Desdemona, seemed in vocally opulent state for many of her passages, and acted the part with her usual sincerity. The Willow Song and Ave Maria had particular beauty. John Brownlee was a new Iago, less commanding in stature than others in the past, but singing his part with intelligence and substantial tone. Other roles were acceptably sung by Thelma Votipka (Emilia), Alessio De Paolis (Cassio), Giordano Paltrinieri (Roderigo), Nicola Moscona (Lodovico), George Cehanovsky (Montano) and Wilfred Engelman (Herald). The orchestral reading by Ettore Panizza was the outstanding feature of the performance—one of strength and dramatic richness.

ALEXANDER KIPNIS
made his Metropolitan Opera debut as Gurnemanz.

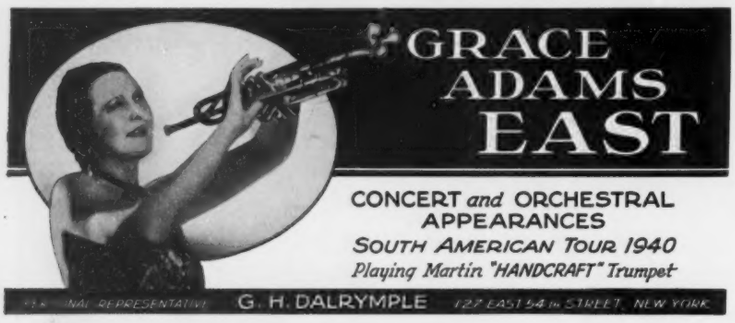
Die Walküre Sung Again

The Magic Fire of Walküre warmed a large audience on the particularly cold evening of Jan. 20, when that opera held the boards with an effective cast.

However, it was not only the finale that had incandescence, for glowing moments also came in other spots, like Marjorie Lawrence's contributions as Brünnhilde (notably the Valkyrie cry, Proclamation to Siegmund and the great scene with Wotan in the last act), Lauritz Melchior's always inspiriting delivery of Siegmund's lines and music, and Lotte Lehman's soulful singing and acting in the role of Sieglinde. Risé Stevens gave a well-etched and intelligently delivered version of Fricka; Emanuel List was, as usual, a compelling Hunding; and Friedrich Schorr made the most of Wotan's text but had trouble with the vocalism. Erich Leinsdorf handled the orchestra and the stage with commanding authority and feeling. The Valkyries were Mmes. Manski, Votipka, Jessner, Browning, Petina, Doe, Olheim, Kaskas.

Novotna as Euridice

The matinee performance of Orfeo on Jan. 20 had Jarmila Novotna singing the role of Euridice for the first time. The Czech soprano sang expressively and gave a stylized delineation of the part. Kerstin Thorborg was again the Orfeo with Marita Farell as Amore and Annamary Dickey as the Happy Shade completing the cast under Erich Leinsdorf's baton. The beautiful stage production again enthralled.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N. Y. Orchestral Concerts

(Continued from page 8)

Its annual Pension Fund concert at Carnegie Hall was given by the Philharmonic on Jan. 16, under Barbirolli's direction. A houseful of listeners attended, attracted both by the nature of the occasion and by the fact that Dorothy Maynor, Negro soprano, was the soloist.

The present appearance again brought to notice her unusual voice, clear, voluminous and of undeniably lovely quality, the organ being used with ease and intelligence. Naturally Miss Maynor is not yet a perfect interpretative artist, but being youthful (and highly earnest as a student) may be expected to grow greatly in her understanding of the more subtle phases of delivery in text and music.

Those thoughts came to one during her singing of Depuis le jour (from Louise), Agathe's second act scena and aria from Freischütz, and Mozart's aria, L'Amero saro costante (from Il re Pastore). Depuis le jour was the best sung of the three numbers, done with fluent style and true Gallic feeling. However, in the other music, Miss Maynor also gave much to delight the ear, and achieved some tellingly brilliant moments. The audience overwhelmed the young woman with rapturous response.

The orchestra added cheerfully to the evening's pleasures with animated performances of the William Tell Overture, Weber-Berlioz' Invitation to the Dance, Dohnanyi's suite from his ballet, The Veil of Pierrette, and Weinberger's variations and fugue, Under the Spreading Chestnut Tree.

Hutcheson in MacDowell Score

New York Philharmonic Orchestra, John Barbirolli conducting, Ernest Hutcheson, pianist, soloist. Carnegie Hall, Jan. 18, evening Program:

Overture to Coriolanus, Beethoven; Concerto for Piano and Orchestra in D minor, No. 2, op. 23, MacDowell; *Symphonische Minuten, op. 36, Dohnanyi; three excerpts from The Damnation of Faust, Berlioz.

* First performance in New York.

President of the Juilliard School, Ernest Hutcheson is one active pianist who believes Americans have contributed some worthy material to musical literature, and among them is Edward MacDowell. Mr. Hutcheson has long seemed particularly *en rapport* with MacDowell. This was evidenced again on this evening in the second concerto. The pianist completely dominated the reading, stressing the romantic and lyric propensities of the score and meeting its digital demands with complete authority and understanding. Barbirolli and the orchestra seemed elevated by his evocation of its moods and gave splendid and satisfying cooperation.

This enthusiasm was carried over to the Dohnanyi *morceaux*, which, however, smack of a somewhat later period both orchestrally and rhythmically, and the Berlioz excerpts which were the Ballet of Sylphs, the minuet of the Will-o'-the-Wisps and the Rakoczy March.

The uneven delineation of the Beethoven overture gave no evidence of how different the readings of the later program items would be.

Ganz in Schelling Tribute

The Philharmonic Orchestra's Young People's Concert on the morning of Jan. 20 was dedicated to "Uncle Ernest" Schelling's memory and a deep and moving tribute was paid throughout the program by Rudolph Ganz, his long-time friend and associate, recently named his successor for this series.

Dr. Ganz was plainly stirred by the solemnity of the occasion as he explained the steps in the development of Mr. Schelling's life and musical activities from the time as a boy prodigy of seven, he entered upon a musical career. Slides illustrating Mr. Schelling's life, his war work and his concert appearances as well as many personal episodes were shown.

The program contained the Irlandaise episode from the Suite Variee, two movements from the violin concerto, played by Jacques Gordon with the orchestra and the Victory Ball of Mr. Schelling as well as Chopin's A flat waltz, played by Dr. Ganz and the second movement from Paderewski's B minor symphony. A chorus from the New York Institute for the Education of the Blind sang the Gloria from Mozart's 12th Mass.

Mr. Schelling's relations with many eminent composers, from Saint-Saëns, Paderewski and Moszkowski and his intimate personal regard for the Polish pianist-statesman were all stressed. Dr. Ganz also explained how Mr. Schelling had made friends with Clarence H. Mackay as a lad and how later this friendship has resulted in an endowment for the children's concerts. It was a heart-felt tribute paid a close friend.

SOLON ALBERTI,

with the members of his Opera Class who appeared in "Highlights of the Opera" at the Barbizon Plaza in November, and will be presented again shortly, with Mr. Alberti directing. From left to right, seated: Thomas Shields, Solon Alberti, Finley Walker; standing, Florence Cantor, Mary Jane Watkins, Donald Schnaidt (make-up artist), Marcella Uhl, Frances Watkins, Nita Gale, Komer Robnett and Maxine McCauley. Robert Haines was another participant.

Wickham Opera Is Premiered in New York

Light Opera Guild Sings at Testimonial to Martinelli

A dinner and musicale in honor of Giovanni Martinelli was given at the Town Hall Club on Jan. 21. The musical portion of the evening was provided by the New York Light Opera Guild, John Hand, director, heard in an abbreviated version of Florence Wickham's opera, Rosalind, based on Shakespeare's As You Like It. It was adapted to the hour's program by Curtis Cooksey, the performance being broadcast over Station WQXR.

The dinner was a celebration of the third of the American Artists Series of musicales which are being given by the Guild and sponsored by the club.

Henry Pratt Fairchild, president of the club, was the toastmaster. Speakers included Leonard Liebling, editor-in-chief of the Musical Courier, and Mayor F. H. LaGuardia of New York City, both of whom paid tribute to Mr. Martinelli. The noted tenor responded in a witty vein, expressing thanks for the tribute.

Mayor LaGuardia gave his promise that the city heads would do all they could to assist the New York Light Opera Guild in arranging a season of light opera by the Guild in the spring. All of the speakers were enthusiastic about the idea, and offered their support.

The opera by Miss Wickham, who formerly sang at the Metropolitan Opera, is light and melodious, with attractive arias and choruses. It had previously been heard elsewhere in a stage version, and its New York premiere on this occasion was presented in costume on a stage at one end of the dining room. Leading roles were sung by Dorothy Baker, soprano; Marion Roberge, mezzo-soprano; George Rasely and Roy Cropper, tenors; Mr. Cooksey, baritone, and John Sheldon Davis, bass. Mr. Hand conducted.

K. McK.

Marcelle Denya to Make Debut

Marcelle Denya, leading soprano of the Paris Grand Opéra and Opéra-Comique, now making her first concert tour of the United States, gives her Town Hall, New York, debut recital on Feb. 7.

N. J. Opera Gives Butterfly

NEWARK, N. J.—Puccini's Madam Butterfly, sung in the Newark Opera House on Jan. 5 by the New Jersey Opera Association, under the able direction of William Spada, won the applause of a good-sized audience. The Newark Civic Opera Company was associated in the performance.

Anna Roselle's long experience was evident in the title role. Rolf Gerard was a pleasant voiced Pinkerton, Giuseppe Interrante was a commendable Sharpless and Georgeanna Bourdon was a competent Suzuki. Mr. Spada conducted with his accustomed skill and authority.

N. S.

Hollywood Sees Hindemith Opera And Modernized Mozart Comedy

Heifetz Feted with Philharmonic—New Chamber Music Premiered—Tibbett Among Recitalists

By RICHARD DRAKE SAUNDERS

HOLLYWOOD.—Mozart's The Impresario, and Hindemith's Back and Forth, the latter done for the first time in the West, were given by the Opera Studio of the Los Angeles City College on Jan. 17, and achieved the avowed object of showing that opera in English can also be a good show. The young people of the casts acquitted themselves admirably, and received efficient technical support.

Hindemith Opera Convulses

Back and Forth sardonically developed a melodramatic plot to the ultimate of tragic climax. Then in a blackout, a mysterious figure, peering over a neon sign "Einstein," declares that all things are relative and the plot is just as logical in reverse. It is then played backwards, with such reversed actions as pouring the tea back into the pot, greeted with hilarious laughter. Hindemith's music, written for two pianos, six wind instruments and melodeon, was aptly ironic, pungent of theme and economical of material. Leo Mueller conducted with authority, extracting full musical values, with the ever-dependable Shibley Boyes at the first piano. Hope Frechtman as the wife and Joe Williams as the husband carried the burden of the difficult vocal work and sang the intricate lines well. Sally Whitehead, Eugene Dorian, Jack Rich and Courtney Paxton were in support, with Gene Curtsinger efficient as the logician. The admirable English adaptation was by Marion Farquhar.

Mozart a la Mode

Since The Impresario was intended as a satire on producers of 1791, modernization of the libretto was not in the least disturbing. The fight of the prima donnas, the political situation (and relatives) surrounding the impresario, Schikaneder, and the latter's employment of Mozart to write music for his theatre were portrayed with gusto. Gueneth Omeron as the reigning prima donna, Dorothea Ferns as her new rival, and Arthur Bradley as Mozart contributed some charming singing, and Oliver Cliff nearly stole the show with his humor as Schikaneder, aided by John Silver as Applestrudel, the stage manager. Hugo Strelizter conducted a small but efficient string ensemble and kept tempos at a fast pace. Eugene Steinhof designed simple but artistic settings for both operas.

Coates and Heifetz with Philharmonic

Albert Coates won tumultuous acclaim after a thrilling performance of the massive Scriabine Poem of Ecstasy with the Philharmonic Orchestra in the Philharmonic Auditorium Jan. 11, and Jascha Heifetz was warmly applauded for his appearance as soloist in the Tchaikovsky violin concerto. Coates' presentation of the Poem was sensuous to an appropriate extreme and rose to a peroration of terrific impact. Vladimir Drucker, first trumpet, Anthony Linden, first flute, and Bronislaw Gimpel, concertmaster, were rewarded by solo bows. In admirable contrast was the exquisite delicacy of Coates' reading of the Boccherini C major Symphony, given for the first time here. Heifetz played with his customary individual artistry and inimitable virtuosity, ably elucidating the manifold beauties of the concerto with a technique that has long since surpassed technical difficulties.

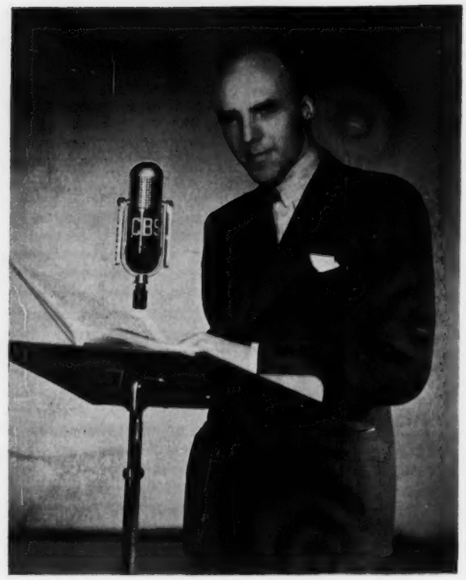
Contemporary Chamber Works

The Pro-Musica concert of chamber music by contemporary composers, held in the Women's Athletic Club on Jan. 7, began with a first performance of Paul A. Pisk's recently completed Sonata for violin and piano, Op. 40, ably interpreted by the composer and violinist Rowland Leach. The work's four movements were developed with musicianly skill and complete fluency of expression.

Erich Wolfgang Korngold conducted his own Sextet in D major, Op. 10, an early work imbued with youthful ebullience alternating with Viennese nostalgia. The able performers were the Pollak Sextet: Robert Pollak, Francis Meyers, Abraham Weiss, Leo Goldberg, Julius Tannenbaum and Baruch Klein. A String Trio by Paul Kadosa, containing some lovely moments, was beautifully played by Eunice Wennermark, Abraham Weiss and Justin DiTulliu. Terse of expression and concise of form, it consisted of two rhythmically virile movements separated by one of languorous sentiment. A Piano Trio by Malipiero offered a novel departure from standard form, with vigor and spirit in its writing. The first movement was for cello and piano only, the luscious string tone of Alexander Borisoff blending well with the velvety touch of Maxine Furman. In the second movement, only the violin, played by David Frisina, was heard with the piano. The two strings began the third movement, and not until after a long piano solo were the three instruments combined.

Tibbett in Recital

The characterful singing of Lawrence Tibbett won plaudits from a crowded house in the Philharmonic Auditorium Jan. 16, with nine encores prolonging the program to a late hour. Included were works by Handel, Edward Harris, Aikin, and Erich Wolff, Wotan's Abschied from Die Walküre, the Credo from Otello, to which arias from Rigoletto and Herodiade were added. An artistic Among the Living by Malotte was new in the English song list, as well as Kay Kellogg's Please Lord, Call Me Too. Popular numbers by Coleridge Taylor, LaForge, Guion and Rich were also included. In a solo piano group, the efficient Stewart Wille included Elinor Remick Warren's excellent transcription of the Bach Bist du bei mir. Composers Warren, Kellogg, Rich and Malotte were in the audience.



REGINALD STEWART, conductor of the Toronto Promenade Symphony, which has been heard in a broadcast series throughout the United States and Canada for the past two summer seasons, will be guest conductor of the Ford Sunday Evening Hour for several concerts commencing Feb. 11.

Kiepura Sings

Jan Kiepura was in good voice for his concert in the Philharmonic Auditorium on Jan. 9, and showed his ingratiating stage manner. He is primarily an opera tenor, and was heard in a program of nine arias and four ballads. The arias were from Aida, Manon, Martha, Halka, Pearl Fishers, Carmen and Turandot. Carl Alwin supplied skillfully balanced pianistic support, never obtrusive but invariably adequate.

Devi Dja Appears

Devi Dja and her Bali and Java dancers returned to open a week's engagement in the Beaux Arts Theatre on Jan. 17, unfolding mobile art and provocative rhythms in exotic dances of the Orient portrayed with exquisite finesse. Devi Dja in person was the outstanding figure, delightfully supported by Devi Wani and Devi Mima, and Waluyo, sole remaining male dancer.

Hollywood Jottings

In memory of the late Charles Pemberton, his Trio was given Jan. 14 at a meeting of Native American Composers at the home of Mary Carr Moore, by the Robert Alter Trio. Polly Pruter, contralto, gave a warmly voiced interpretation of Pemberton's Desert Song, and artistic readings of songs by McNeil, Carr, Warren, Robinson and Saunders, with Arthur Carr accompanying.

* * *

Ulderico Marcelli has returned to make his permanent home in Hollywood, and expects to devote much time to composition. He is the proud father of a 4-months old son, Victor, who he avers shows a dramatic voice. Victor has a musical heritage on both sides, as his mother is a concert violinist.

* * *

Mischa Violin and Victor Aller gave a program of rarely heard music in the latter's studio home Jan. 14. . . . Margaret Messer Morris has returned from a long vacation in Toronto. . . . Naida Portia McCullough, pianist, and Tomiko Kanazawa, coloratura soprano, gave a concert in the Wilshire-Ebell Theatre Jan. 20, for the benefit of the Tuberculosis Rest Home at Duarte.

* * *

Mark Markoff has conceived and executed an idea to learn to sing at home more correctly from records. He has made recorded voice lessons for each different kind of voice, giving exercises and explanations followed by accompaniments over which the student can sing after hearing the correctly voiced example. To supplement the explanations, a booklet illustrates various mouth positions according to Markoff's method.

* * *

The Eunice Boyd Chamber Music Ensemble of 16 young American artists is giving a series of six Sunday night musicales at the home of Countess Emma de Zaruba, playing music of the classical and romantic schools. . . . Nathaniel Robin has just finished a symphonic poem for orchestra, and by way of relaxation is turning his attention to art, in which field he is equally able; he expects to give an exhibition of his portraits soon.

* * *

Morris Browda introduced the third of his massive series of Preludes and Fugues for piano at a recent meeting of Native American Composers. Of great digital difficulty, the work displayed originality and ingenuity in treatment.

* * *

Manager Dudley A. Winscott of the Cinema Theater is fond of symphony music. So on Sunday mornings he hooks up the radio broadcast of the New York Philharmonic-Symphony orchestra to the theater sound system and enjoys a practical duplication of the concert in an auditorium.

* * *

Steve Pasternacki, veteran Hollywood film music arranger and composer, has been appointed head Paramount Studio music librarian by Louis Lipstone, director of the music department. A dozen assistants, including copyists, work under him.

R.D.S.

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"Americans Neglect Some of Best Modern Operas," Says Rose Pauly

Metropolitan Soprano Thinks Public Misses a Good Deal—Will Tour Under Albert Morini Management

Photo by Josephine Rossi

ROSE PAULY

The reception accorded Elektra in recent years by American opera-lovers is proof of the fact that other modern operas would have the same box office value, if given representations. This is the opinion of Rose Pauly, whose delineation of the title role in the Strauss score has identified her closely with the part.

In a recent interview, Mme. Pauly cited her experiences in Zemlinsky's Kreidekreis, Berg's Wozzeck and Strauss' Frau ohne Schatten and urged that these living and understandable scores be offered. The Metropolitan Opera dramatic soprano, now under the management of Albert Morini, will devote several months of the 1940-41 season to an opera and concert tour of this country.

"Wozzeck, already given here in German, would make a striking hit if sung in English and this could be done because the Büchner libretto could easily be translated," Mme. Pauly declared. "The dialogue is alive, contemporary, with all the tension of a present-day drama, containing social problems, Freudian neuroticism and a tragedy which results from a twisted personality. The music, with its Schönbergian atonality, is as difficult as that of Elektra, if not more so, and would require a tremendous amount of rehearsing, a very intensive study and zeal on the part of the conductor—as was devoted to it by Stokowski in his Philadelphia and New York representations. It also would need a skillful translation at the hands of one of our best American playwrights."

An "Unknown" Strauss Opera for America?

Strauss, Mme. Pauly said, told her while she was studying her role in Frau ohne Schatten that this was his favorite, his *"lieblingsoper."* It is more singeable than Elektra, she said, and relatively easy to stage because of the simplicity of Hofmannsthal's libretto. It could be done on a revolving stage or with one set, Mme. Pauly declared. She pointed out that the Metropolitan has available in its personnel many singers who have appeared in this score. Friedrich Schorr sang the role of Barak with her in Berlin, Elisabeth Rethberg sang the Empress in the Dresden performance, and Herbert Janssen has sung both the King and Barak. Eyvind Laholm, newest Wagnerian tenor of the company, also has appeared in it. Erich Leinsdorf has rehearsed the score, she said.

"The opera, never done in this country, is equally suitable for concert as well as stage performance," Mme. Pauly said. "It can be done with large or small orchestra. The plot has all the elements of a fairy tale. Musically, it abounds in wonderful vocal and orchestral effects."

Praises Work of Zemlinsky

Mme. Pauly said that Zemlinsky, now living in this country, has greatly influenced music of today through his pupils, such as Schönberg and Erich Korngold. Known as a conductor of the State operas in Vienna, Berlin, and Prague as well as a composer, he has written in addition to Kreidekreis, The Birthday of the Infanta, Kleider Machen Leute and The Dwarf, Kreidekreis to a libretto by Klabund, is based on a Chinese theme.

Mme. Pauly said that she hopes in her tour to be able to present music from these three modern operas as well as from others of the sixty-seven in her repertoire. Among her favorites, she said, are Norma, Fidelio, Sieglinde and Donna Anna. N. R.

Boston Orchestra Performs Hanson Work in Rochester

Menuhin in Recital—Russian Singers Heard with Resident Philharmonic—Eastman Forces in Opera Novelties

ROCHESTER, N. Y.—The Boston Symphony returned to Rochester for its annual concert and was greeted by a capacity audience. Dr. Koussevitzky presented Howard Hanson's third symphony, which the composer's home city greeted with vociferous applause, in an interpretation of moving depth and precision. Peter and the Wolf, by Prokofieff, was performed to the delight of the audience. Richard Hale was the narrator. An exquisite performance of the second suite from Ravel's Daphnis and Chloe and Mozart's Overture to Marriage of Figaro were also given.

Yehudi Menuhin, returning to the Eastman Theatre for a recital, played Bach's Sonata No. 1 for violin alone, Franck's Sonata in A major, Wieniawski's Concerto in F sharp minor, executed in bravura style, and a group of short pieces by Sarasate, Debussy, and Locatelli. Among his five encores, he included Ravel's Kaddisch in memory of Ernest Schelling.

Russian Singers With Orchestra

At a recent Rochester Philharmonic concert, Iturbi conducting, the Don Cossack Chorus, with Serge Jaroff as director, was heard in an all-Russian program. Besides unaccompanied works, the chorus sang two numbers with the orchestra, the Coronation and Prayer Scenes from Boris Godounoff by Moussorgsky and the Overture "1812" by Tchaikovsky. The latter's fourth symphony and works by Borodin and Moussorgsky completed the orchestral program.

Miriam Winslow and Foster Fitz-Simons presented a dance recital in Kilbourn Hall. Especially effective was their closing ensemble number, Chromo: American Dance by Guion.

Under the direction of Emanuel Balaban, the Eastman School Opera Department staged two one-act operas, The Disguised Countess, by Mozart, new to the department's repertoire, and The Deceived Kadi by Gluck. L. L.

Wager Swayne Pupil Appearing On Western Coast

SAN FRANCISCO.—Pianists in California, preparing for public appearances and teaching careers, are enrolling for study under Wager Swayne, formerly of Paris and New York, who is now in San Francisco, under the management of Ross McKee, head of the Music and Arts Institute.

RUTH FINLEY

Ruth Finley, young California pianist studying with Mr. Swayne, has been engaged for three performances of the Chopin Concerto in E. Minor. She appeared with the Stockton Symphony Orchestra, conducted by Manlio Silva, and was re-engaged for her third appearance with the Santa Rosa Symphony Orchestra, for its holiday concert. Miss Finley's performance with the orchestra was recorded, and also broadcast over Station KSRO.

The San Francisco Musical Club heard her in the same concerto on Jan. 19. Miss Finley formerly studied with Elizabeth Simpson, San Francisco teacher, and a former Paris student of Mr. Swayne.

Grace Moore in Concerts

Grace Moore, who rejoined the Metropolitan Opera for the second half of the season, will take time out for concerts in Washington, Bridgeport, Norfolk, Va., Orlando and Miami, Fla., and Havana, Cuba.

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RCA Victor has released nine compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson.

For Further Information Address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

Novaes Plays Villa-Lobos Novelty With National Symphony Orchestra

Menuhin Heard with Philadelphians—Lehmann, Melchior, Casadesus, Namara in Musicales

WASHINGTON, D. C.—Dr. Hans Kindler and the National Symphony Orchestra began the new year with a spontaneity and enthusiasm which was probably occasioned by the outstanding success received on their recent tour through the Northern States. The first concert on Jan. 7 featured Marcel Maas, pianist, in the Bach D Minor Concerto and the Franck Variations Symphoniques. The entire first half of the program was devoted to several serenely spiritual chorales of Bach and the concert closed with a splash of color, Triana by Albeniz.

Dr. Kindler presented two large works, both too seldom heard, Aus Italien of Strauss and the Symphony No. 3 in F major of Brahms, on Jan. 10. His wide beat produced a massive and energetic effect in the first movement of the Brahms and he reached a grand dramatic climax in the last movement. The audience showed its appreciation by an extended ovation.

Novaes in Brazilian Novelty

The concert of Jan. 17 opened with a lovely Handel Suite, arranged by Sir Hamilton Harty. The interpretation of this charming work was sensitive and refined. As piano soloist, Guiomar Novaes was heard in two concerti, the Mozart E Flat and Momo Precoce by Villa-Lobos, the latter heard for the first time in North America. Mme. Novaes' playing is like a finely defined cameo, pearly and clear. She was heard to best advantage in the Mozart. The program closed with the brilliant Suite from Stravinsky's L'Oiseau de Feu. Dr. Kindler should be congratulated on his splendid program building, and for his playing of some works which might otherwise never be heard.

Menuhin with Philadelphians

Constitution Hall was again filled to capacity for the third performance of the Philadelphia Orchestra this season, when Yehudi Menuhin appeared as soloist, playing the Brahms violin concerto. The violinist's superb playing with Ormandy's marvelous accompaniment resulted in a beautifully blended work. The tempi of the last movement, somewhat broader than the traditional, nevertheless contained the full Brahms spirit. The latter part of the program contained works of Debussy and Ravel, of exotic mysticism.

Lehmann and Melchior Sing

Mrs. Townsend resumed her concerts after the New Year on Jan. 8, when she brought Lotte Lehmann and Lauritz Melchior. The diva, who at the last moment was unable to appear on this series last season, sang with an enthusiasm, vitality and musicianship not often combined. Both she and Mr. Melchior were enthusiastically received, the latter also demonstrating his gifts to advantage.

At the following concert, Mme. Marguerite Namara, soprano, returned to the concert platform after an absence of some time. Not only has Mme. Namara a voice of unusual quality, but personality, charm and dramatic ability. Her own accompaniments at the piano during a few Spanish songs were especially interesting. As co-artist, Robert Casadesus, pianist, played Scarlatti, Chopin, Ravel and Chabrier works to applause.

San Carlo Opera Series

The San Carlo Opera Company, Fortune Gallo, managing director, returned to Washington after an absence of six years, bringing with them the traditional repertoire and giving especially fine performances. The costumes used were highly ornamental and lavish, the scenery excellent, and the orchestra, although not large, was exceptionally fine in ensemble. The cast boasts about fifty per cent American born soloists, and a number that have been American trained. The ballet, with one exception, is one hundred per cent native. Nine performances were given during the week of Jan. 15 and enthusiastically received. G. E.

National Piano Teachers' Guild to Hold 7th Auditions

Thousands of piano teachers from coast to coast and from Canada to Mexico are preparing for the seventh annual National Piano Playing Auditions according to Irl Allison, president of the National Guild of Piano Teachers, sponsors of the contest.

The 1940 auditions will be held during May and June in more than ninety music centers in various cities. It is expected that 10,000 piano students of the United States will appear before Guild judges to play for national, state and district honor roll approval. The roll will be published in the National Directory of Piano Teachers, yearbook of the Guild.

A revised syllabus has been published by the Guild and will be distributed to members on request.

Stanley Chapple to Lecture

Stanley Chapple, former principal of the London Academy and now associate director of the Guildhall, London, is giving a series of five lectures on the Structure of Music at Turtle Bay Music School, New York. Eleanor S. White is director of the school.

CECIL ARDEN

Metropolitan Opera Mezzo-Soprano Sings

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ERNO BALOGH, with W. Wallace Ashley, the president of the Community Concerts in Cumberland, Md. The pianist returned to New York recently from a tour which included a recital in Cumberland.

Agreement with Musicians Ends Threatened Strike on the Radio

Contract Expired on Jan. 17, but New Signing Is Expected—ASCAP Renewal Awaited—American Composers Featured on Many Programs

Representatives of the major networks are expected to sign new contracts shortly with the American Federation of Musicians, according to latest information. The old contract, signed in December, 1937, expired on Jan. 17. Although threats of a strike had been made by representatives of the union, Joseph Weber, president of the Federation, expressed assurance that this would not occur.

With renewals of the agreement with ASCAP also a matter of discussion, the broadcast situation early in the new year did not look promising but, with the union agreement practically reached, the other phase also, it is believed, will be settled amicably.

Another matter agitating the radio field at the moment is the changes in channel assignments by the Federal Communications Commission dependent upon action by the Mexican government. The allocation is expected to be due for a settlement by July 1.

New Program Launched

With radio programs holding largely to accepted routine of late, the most important change was the inauguration of Musical Americana over NBC on Jan. 25 with Deems Taylor, native composer, as master of ceremonies and an orchestra of 100 men, largest on any sponsored program according to NBC. Ninety-seven stations on a coast-to-coast hook-up carry the new feature sponsored by Westinghouse, pioneers in radio. Milton Cross, announcer for the Metropolitan Opera broadcasts and a former singer, has the announcing assignment and Raymond Paige is the conductor. The program is dedicated to the American composer.

Radio had a demonstration recently of its own power among listeners, a sales argument which potential sponsors often hear. The So You Think You Know Music quiz, conducted by our own Leonard Liebling over CBS, was suddenly cancelled. A sustaining feature, it had won high rating in the New York World-Telegram annual poll of radio editors and Walter Winchell, among other listeners (nearly 1,000 of them in fact) protested against its demise. Beginning Jan. 28, it returned to its CBS Sabbath afternoon spot, with Ted Cott as master of ceremonies and L. L. as judge.

This network, incidentally, is broadcasting a series of contemporary American scores, for the second year. The dates are Feb. 10 and 24 and March 9 and 23 and the programs are arranged by the League of Composers from Boston, Philadelphia, Los Angeles and New York with Frederick Jacobi in general charge.

Two of the Young People's Concerts of the New York Philharmonic were broadcast recently. In addition to the regular program on Jan. 20, at which Rudolph Ganz conducted excerpts from the works of Ernest Schelling, late American composer-conductor, the inauguration of the new series on Jan. 22 was also broadcast. With the regular Sabbath program, this made three consecutive broadcasts by this orchestra.

The American Composer presents, over WNYC offered as participants Charles Haubiel, composer, pianist; Frances Blaisdell, flutist, and Astrid Fjelde, soprano. This station also offered Elsie Book, soprano, on a recent program.

A second series of viola and piano recitals has been inaugurated by Milton Katims and Milton Kaye over WOR and MBS. These are given on Sunday afternoons. Mr. Katims was a recent soloist in Hindemith's Der Schwanendreher with the Wallenstein Sinfonietta.

Helen Traubel, soprano, following her Metropolitan Opera debut, returned for her second Ford Sunday Hour on Jan. 21 with Victor Kolar conducting the orchestra and a mixed chorus.

Native Opera Heard

Florence Wickham's Rosalind, light opera, given by the New York Light Opera Guild at Town Hall, was broadcast by WXQR. It was the feature of a dinner to Giovanni Martinelli, Metropolitan Opera tenor.

Walter Damrosch took his Music Appreciation Hour students to the Metropolitan, figuratively speaking, on Jan. 19 when the second act of Aida was broadcast by NBC with Damrosch comments.

Recent participants in the Curtis Institute's radio programs over CBS have included the orchestra, conducted by Ezra Rachlin; Burnett Atkinson, flutist; Lynne Wainwright, harpist; Phyllis Moss, pianist; Robert Grooter, baritone; Donald Hultgren, tenor, Ralph Berkowitz, pianist; and Nathan Goldstein and Charles Libove, violinists, H. A. S.

"Key to Musical Progress Lies In Small Cities of the Land"

Felix Knight, Radio and Concert Tenor, Believes That Such Communities Are Best Source of Support for Music

Himself a graduate from a small city, Felix Knight, radio and concert tenor, believes that in such communities rests the future of musical activities in this country.

"Large cities are and always will be communal points for the artistic elite,"

FELIX KNIGHT

Mr. Knight told a Musical Courier interviewer. "Only such places can be the centres for our major orchestras and opera houses. But, much of the patronage that makes these institutions possible is transient; the small-towner, visiting the big city, makes his way to such centres in order that he may see and hear his favorite artists.

"However, when he returns home, he carries on there the work which is rapidly causing the United States to forge ahead in the musical firmament. These people supply the following for touring artists and their encouragement makes it possible to gain a well-rounded career. Singing to them in small concert halls teaches lessons which cannot be learned in larger opera houses.

"Also, because of the regard they hold for good artists, the outlying communities foster and supply the entire world with fresh talent. Many indeed are the artists who can look back upon a career that has been successful only because they received the help of loyal friends at home."

Revisiting the South

Mr. Knight illustrated his point by citing an experience in his tour from which he recently returned. Although born in Macon, Ga., he moved to Pensacola, Fla., with his family when he was only five. In 1930 a group of patrons awarded him a three-year scholarship with Mebane Beasley and he went to Santa Barbara, Calif., to study with this teacher.

"One of the stops on my tour," said Mr. Knight, "happened to be in Pensacola. As soon as I alighted from the train, I ran into folks who had in some way or another helped my career. I renewed acquaintances with friends and neighbors who had instilled in me the willingness to work hard for success. We had many reunions and I know that if these people had not appreciated the best in music and inspired me, I would not have gone as far as I have."

Awards and Engagements

The three-year scholarship with Beasley grew to seven years of night-and-day study, and in 1932, Mr. Knight was chosen to represent the West in the Atwater Kent finals. After a prize-winning finish, he sang leading roles with the San Francisco and Los Angeles opera companies and appeared at Grauman's Chinese Theatre and the Hollywood Bowl. He appeared in seven Hollywood films including Babes in Toyland, Caravan, Bohemian Girl and others, and started his radio career with the Adhor Opera of the Air Company.

In 1937, Mr. Knight decided to seek a concert career in the East. He entered the Metropolitan Opera Auditions of the Air and immediately was sought for a radio career by many sponsors. He is still featured on the Schaefer Review over WEAF.

Congratulations from Eminents

Among those who have sent him congratulations on his work are John McCormack and Geraldine Farrar. McCormack's wire he treasures because the noted Irish tenor insisted that the Metropolitan Opera, in his opinion, has "no better lyric tenor." It was Miss Farrar, he said, who has assisted him with the NBC.

In addition to his picture engagements, his operatic work and radio activities, Mr. Knight has appeared with symphony orchestras under Otto Klemperer, Rudolph Ringwall and Pierre Monteux, given concerts in California, New York, Pennsylvania, Connecticut, Maine, Virginia and Florida and last October made his Town Hall, New York, debut.

Had it not been for the encouragement of friends in Pensacola, he might today be an aeronautical engineer or aviator, Mr. Knight revealed. "My proximity to the Naval Air Base at Pensacola turned my early thoughts toward aviation," he said.

"A few close calls while flying helped me to see the good sense in my mother's pleadings to give up flying, but I make it my chief hobby. My flair for such mechanical things as planes, cars, cameras, I suppose is unusual in one devoted to the arts. I find it a rare gift, though, to have some of the perspective of the man of realities and, at the same time, the sensitivities of a singer. The combination is a fortunate one."

Werrenrath Pupils Heard

Artist pupils of Reinald Werrenrath sang at a studio tea recently in his studio. Mr. Werrenrath contributed a group of songs that included two Schönberg numbers, enthusiastically received. Artist pupils who sang were: Annette Hastings, soprano, of NBC; Blanche Garcia, 13-year-old lyric soprano; George Andrews, of NBC, baritone; Zaven Melik, Russian bass-baritone; Carlyle Bennett, tenor. The accompanists were Carolyn Gray, Mr. Werrenrath's concert accompanist, who also played solos; Ruth Coe, Mr. Werrenrath's studio accompanist; and Mrs. George Andrews, who played for her son. N. R.

Women's Symphony Orchestra of Boston Plans Season

BOSTON.—The Women's Symphony Orchestra, founded and conducted by Alexander Thiede and sponsored by the Women's Symphony Society of Boston, opened its first season on Jan. 16 in Jordan Hall with Karl Zeise, cellist, as soloist in Haydn's D major concerto.

Four concerts are contemplated. At the second on Feb. 13, Margaret Starr McClain, pianist, will be soloist in the world premiere of her concertino for piano and orchestra. Mrs. H. H. A. Beach's Gaelic Symphony will be heard at the third concert on March 12 when Mariam Burroughs, violinist, is soloist in Mozart's A major concerto.

At the final concert on April 21 Howard Goding will assist in Schumann's A minor concerto for piano and orchestra. Four Diversions for String Orchestra by Amadeo De Fillipi will receive its initial Boston hearing.

Mr. Thiede, the only male member of the ensemble, was first violinist of the Detroit Symphony under Gabrilowitsch, for ten years held a similar post with the Philadelphia Orchestra under Stokowski and later was concertmaster of the St. Louis Symphony and conductor of the St. Louis Sinfonietta. W. N.

Kortschak in Conducting and Chamber Music Assignments

NEW HAVEN, CONN.—Hugo Kortschak conducts the New Haven Symphony Orchestra on Jan. 22 in Woolsey Hall, with Mabel Deegan, violinist, a former pupil of his, as soloist in the Sibelius concerto. Beethoven's third Leonore overture and Haydn's symphony No. 104 are the other program numbers.

Mr. Kortschak will be first violinist of the faculty quartet at Sprague Hall, Yale University, on Jan. 16, in the sextet of D'Indy and Mozart's Divertimento trio. With Ellsworth Gruman, pianist, he will be heard in the second sonata of Busoni for violin and piano. N. N.

ARDELLE WARNER,
former Cleveland soprano, is now under the management of Vera Bull Hull.

Elizabeth Todd Gilmore Creates Ballets for Dalton School

Elizabeth Todd Gilmore, who has studied composition with Dr. Edgar Stillman Kelley, recently engaged as dancing instructor on the faculty of the Dalton School of New York, has been creating a series of original ballets and modern dance compositions for children for the school. Miss Gilmore's color ballet, enlisting the aid of young dancers, will be produced at this school this month.

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Metropolitan Opera Crisis

The Metropolitan Opera Association has acquired an option on the Metropolitan Opera House from the present owners of the property, and has launched a campaign for public subscriptions to make it possible to take up this option and acquire the opera house property, it was announced Thursday, January 25, by Cornelius N. Bliss, chairman of the Board of the Association.

He said officially: "We decided that in the interests of the cultural life of the community and the nation the Association should acquire the opera house property. We are gratified that it has been possible to make this arrangement which, we believe, will mean the advancement of opera.

"The Metropolitan Opera Association recognizes there is need for a broadening of the services of the Opera and for a closer correlation of many factors which have a bearing on the success and appreciation of opera by all the people. It is now agreed the time has come when stability for the Opera—which will permit it to advance as a civic enterprise—demands permanent ownership of a suitable opera house, supported by the public and serving broad public interests."

Further elucidation by Mr. Bliss set forth these facts:

"To carry out that plan, we must, of course, have public support, and the Metropolitan Opera Association therefore is planning an immediate campaign to seek $1,000,000 from public-spirited citizens including radio listeners to finance the acquisition of the opera property, to effect certain changes which will render it of greater civic value, and to develop a program of activities eventually making the Metropolitan Opera a national music center.

"As previously announced, we have an option on the Opera House which, in its terms, requires $500,000 in cash and some additional expenses. The remainder of the campaign fund will be used to carry out plans for improvements and for the advancement of the opera as a national music center. There is, therefore, the problem of taking up this option by May 31 and maintaining opera in the present house, or of carrying out some alternative plan which will insure the continuance of opera in an appropriate location. To this end we ask the support of the public, in gifts both large and small."

The situation is a serious one, probably determining the ultimate fate of the Metropolitan, and Mr. Bliss and his associates are to be commended for setting the matter so frankly before the public. Its response is certain to be quick and generous. The American people will not permit the disappearance of an institution which is one of the proudest agencies of our cultural life.

A day or so before the meeting, there was a sort of artistic earthquake at the Metropolitan, according to accounts in the daily press, since minimized by the participants and the Opera management. The newspapers had several eminent singers giving praise to young Erich Leinsdorf's talents as a Wagnerian conductor, but referring to them as promising for the future rather than sufficient for high achievement at present. The dissatisfied ones were reported too as saying that Leinsdorf's youth and short experience do not entirely qualify him for the position he was so suddenly called upon to fill as the successor of the late Artur Bodanzky.

Such musical differences are frequent happenings at opera-houses, where artistic temperaments seem bound to clash occasionally. They occurred even during Bodanzky's earlier years at the Metropolitan and until he had imposed his ideas firmly upon his singers and orchestra. Furthermore, the mighty Toscanini had similar adventures when he first came to the institution. (His well-known disagreement with Geraldine Farrar was one of them.)

The alleged eruption was soon smoothed over (outwardly at least) and now all seems calm again backstage at the troubled lyrical temple. It may be found ultimately that an infiltration of new and modern ideas inspired by the fresh enthusiasm of youth could be preferable to grooved habit and set routine in the orchestral interpretation of the Wagner scores.

The fact remains that Leinsdorf from the start won public and press support as a thorough musician and remarkably endowed conductor — even though he is guilty of what an English statesman (reproached for his lack of years) long ago referred to as "the atrocious crime of being a young man."

In the Philadelphia Inquirer (Jan. 14), Iso Briselli, the violinist, declared in an extensive interview that "Soldiers still march to war to the rhythm of military music, but it is not too late for music to become a force for peace and stability." In the New York Sun (Jan. 19) Percy Grainger talks to the reporter on the same subject, and says, "Music is an antidote for war."

Those declarations are herewith brought to the attention of the embattled ones who were supposed to have led the Blitzkrieg against Generalissimo Leinsdorf.

—o—

Lincoln in American Music

The appended letter was received by the editor of the Musical Courier:

Columbia University, New York.
January 26, 1940.

Dear Mr. Liebling:

In your current number is an amusing Almanack (sometimes unconsciously amusing) in which, under date February 12, I find the comment: "Wanted: A Lincoln Symphony."

In fairness to our music, will you not inform your readers that this undoubted want has already been supplied? On November 17, 1937, John Barbirolli gave with the Philharmonic-Symphony Orchestra of New York the premiere of my Symphony No. 3 (A Lincoln Symphony). Of its finale, "1865," the late Lawrence Gilman wrote the next morning: "This movement takes rank immediately as one of the finest things in our native music, and its quality was recognized at once by the listeners." Since then the symphony has been successfully going the rounds of the conductors — Klemperer in Los Angeles, Franco Autori in Buffalo, Goossens in Cincinnati, and others.

This being the case, and as you have always been most friendly and fair to my work, I feel I may request space in your next issue for these few lines. They may help to correct an impression unfair not only to me personally, but what is much more important, to our American music.

Yours sincerely,
DANIEL GREGORY MASON.

[We are glad to vindicate Dr. Mason; and to mention also that an Abraham Lincoln Symphony—several times performed—was composed too by Robert Russell Bennett.—L. L.]

Cartoon by Edgar Allen, Jr.

"I'd like to reserve a seat for a heavy opera presented in a rather light sort of way!"

Variations

(*Continued from next page*)

present Winter shows, Gilbert, Powell, MacDowell, Lora, Kurthy, Carpenter, Barber, Herrmann, Foote, etc. The representative roster speaks for itself.

◆ ◆ ◆

The other evening I came home late at the hotel, proceeded to work, and was disturbed by animated Italian conversation and none too good piano playing in the room next to my study. I telephoned to the desk and demanded that the noise be stopped. "Do you know who's in that party?", inquired the clerk. "No," I replied, "and what's more, I don't care." Then the bombshell came: "Molinari has that apartment, and he's just come back from conducting the NBC Orchestra concert. His guest is Toscanini."

◆ ◆ ◆

"What's become of Liza Lehmann's 'In a Persian Garden'?" asks C. M. Despite its merit, that cycle seems headed for the place from which a good deal of once ubiquitous vocal music never returns. As for instance, Faure's The Palms, the songs by Hildach and Tosti's Good-Bye Forever.

◆ ◆ ◆

Leonard Lyons gets hold of this for his chatty column in The Post (New York): "When Moriz Rosenthal, the pianist, moved into his hotel, he brought the dummy keyboard on which he practises," Mort Lewis relates at the Versailles. "He began his exercises—and the moving men stared at him, puzzled at the absence of sound. Rosenthal looked up, in the midst of his fingering, turned to the men, and sighed: 'Beautiful, isn't it?' "

◆ ◆ ◆

The February 15 issue of the Musical Courier featuring the activities of concert managers and agents all over our land, will give further proof that America has come on in great leaps so far as musical dignity and significance are concerned.

Memory recalls the anecdote about the late Johanna Gadski and her recital touring. Her advance manager looked up a local concert arranger in the sagebrush section and rhapsodized about the merits of Mme. Gadski.

"How much of a troupe has she got?" asked the intended victim.

"What do you mean troupe?" inquired the offended seller, "she appears all by herself."

"No company at all?"

"Nothing but a piano and the accompanist."

"Well, I don't want her. We've got plenty of people right here in town who can give that kind of a show."

VARIATIONS

By Leonard Liebling

Pianists in localities reached by radio are spending a fruitful Mozartean Winter, two different series of that composer's twenty-eight piano concertos being run off currently. One on WQXR (New York) by Clarence Adler and his pupils, with Eddy Brown's string orchestra accompanying; the other on WOR (New York) with Nadia Reisenberg's playing of the same compositions under the direction of Alfred Wallenstein. For the WQXR course there are commentators, Irving Kolodin, Julian Seaman, Marion Bauer, Wallingford Riegger, Leonard Liebling, Herman Thuman, Henry Brant, Harold Cone, Lehman Engel, Will Durant, Irving Landau, etc.

In an explanatory booklet issued by WQXR, Mr. Landau furnishes an illuminative essay on the Mozart concertos, and he points out their originality, which quite upsets a wide belief, that by and large, Mozart was a follower rather than a pioneer. The concertos are far advanced beyond those of Bach, Handel and Haydn, says Landau, for they neither used the keyboard as part of the orchestra, nor made it the medium for empty virtuosic display—even though Mozart wrote the concertos largely for his own use. So individual are they, that Beethoven studied them thoroughly, "and their influence can be felt in his early compositions very clearly."

The Mozart concertos are an astonishing revelation, showing him as "many-sided and incredible, pioneer in a new province, yet the master of it"; the writer of "dazzling pianistic technic; the incomparable melodist imparting to his work at every turn, deep and emotional richness; the brilliant architect able to erect symmetrical and pleasing structures in a novel and untouched field; the keen humorist with sudden flights of wit and daring; above all, the compassionate human being, clothing his music with a feeling of profound melancholy and sadness. . . . In no other type of composition has Mozart poured so much of himself. Here he is completely at home. Here he is cosmopolitan, discreet, polished, vulgar, gay, morose, inelegant, refined, coarse, young and old, naive and sophisticated . . . all in terms of absolute formal perfection . . . the concertos . . their place in music is secure."

✦ ✦ ✦

Dr. Walter Damrosch gave his annual musicians' luncheon on Sunday, January 21, to about fifty colleagues in tone. The good Doctor spread his usual bounteous feast, including abundant helpings of real Pilsener beer. In his remarks of welcome he bade his guests to be at home and said that "no matter what hold the Germans have on Czechoslovakia, its celebrated beer still is the best thing it possesses." Raising his glass he added, "Here's to the cream—or shall I say, the Pilsener—of the musical profession."

Some of the partakers present were John Erskine, David Sarnoff, Zlatko Balakovic, Daniel Gregory Mason, Ernest Hutcheson, Albert Stoessel, David Mannes, Carl Engel, George Engles, Fraser Gange, Louis Persinger, Oscar Thompson, Lauritz Melchior, Clarence Adler, George Gartlan, Pierre Luboshutz, Arthur Judson, Giovanni Martinelli, and many other eminent Pilseners.

The best stories I heard were told by Erskine; except for that by Damrosch, who informed me that his secretary had me on the list of guests as "musicologist."

✦ ✦ ✦

The busy musico-social week called for attendance also at the dinner given by the Town Hall Club in honor of Giovanni Martinelli, as a compliment for his sponsorship of the New York Light Opera Guild. (A reviewing report may be found on another page of the Musical Courier.)

Tenor John Hand, general director of the Guild since its founding a decade ago or so, provided postprandial entertainment with the first local performance of Florence Wickham's new opera, Rosalind, premiered last season in Germany, I believe.

The many distinguished guests at the dinner were headed by Mayor La Guardia, the most musical and music-loving chief executive the city of New York ever has had. He gained the major laugh of the brief speech-making when he spoke of Miss Wickham's opera (based on As You Like It) and said, "The libretto is taken from a play by—excuse me while I consult my notes—just a minute, please—oh yes, from a play by William Shakespeare."

Your editor delivered the usual "few words," in which he recalled meeting Mr. Hand and his famous high C many years ago in his native Salt Lake City, where even then he was the prime mover in giving English-sung performances of light opera.

An incident in connection with my visit there was a Hotel Utah luncheon proferred by the local musicians, which all through the meal threatened to become a terrifyingly serious function. Following the ice and coffee I was called upon by the oratorical chairman for an "address," and everybody looked grim and resigned. I began by saying, "Fellow Mormons"—after that the atmosphere cleared and all of us understood one another perfectly.

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To continue with some further personal history. In November I undertook the position of judge on the CBS Sunday afternoon radio music-quiz program called So You Think You Know Music, of which Ted Cott is master of ceremonies. Those broadcasts had been running for four months previously, and CBS, deciding that their novelty had worn off, cancelled us after the program of January 7. Four days later, letters of protest, pleading, and even revilement, began to arrive at the CBS offices, and in less than a week the communications totalled nearly 800, with late returns continuing to come in. Also many radio critics and editors publicly resented our disappearance.

The excitement was a complete surprise to the radio executives and to all of us on the program, for we had no idea that S-Y-T-Y-K-M had more than a scattered following. A special meeting was held by CBS powers, and three weeks after our cancellation we were restored to the air January 28 at the same station and the same hour as heretofore. (CBS-WABC, 2.30-3 p.m., Eastern Standard Time). The official announcement of CBS had it, that our return was "by popular demand."

Naturally my associates and I were deeply gratified, but we took the happening not as a tribute to us, but to the real musical interest of the radio audience. Its rebuke showed what I had long known—and what some important radio insiders always denied—that there is widespread appeal through broadcasts of good music and features connected with it; that there is a vast public which is not devoted exclusively to jazz and swing; and that the professional radio raters and appraisers—even Crossley—are wrong when they put forth their favorite opinion that "the average intelligence of radio listeners is that of a child of eleven."

I like to feel that there were Musical Courier readers among the protestants who helped to bring back S-Y-T-Y-K-M, and I thank them herewith for Ted Cott, myself and the rest of our little crew.

✦ ✦ ✦

M. B. H. communicates: "The official report from Washington is that 43,030 new inventions received patents during 1939. There would have been 43,031 had I finished in time, the invention which I have nearly perfected. It is a special squirt gun for the use of concert goers and opera visitors. It has special sights and range-finders to make the aim infallible. The liquid used is another invention of mine, a combination of tear-gas, poison-gas, vitriol, and cyanide of potassium. The gun is for the purpose of silencing the paid claque at the opera and preventing too many encores from concert artists."

✦ ✦ ✦

Charles Wakefield Cadman has finished a symphony—I gave you exclusive advance news about it during his recent stay in the Virgin Islands—and the work will be premiered in Hollywood, March 7, under the direction of Albert Coates.

Cadman titles the symphony Pennsylvania, as it is intended to tonalize the atmosphere of the steel industry in and around Pittsburgh where the composer spent his youthful years. The first movement: trek of the pioneers, forests and rivers of early Pennsylvania, Indian musical suggestions; second movement: an old merry-go-round music-box in Kennywood Park, with a theme of which Cadman still remembers the lilt when it was played to entertain the steel workers in their moments of relaxation; third movement: throb of the mills, whirring wheels, screeching whistles, red glow of the furnaces reflected in the night skies. To get the exact sound of the mills, the orchestration includes a large steel plate.

I have not seen the manuscript, but our Pittsburgh correspondent, Ralph Lewando has examined it, and writes that the music is arresting, realistic and modern, "but at the same time more diatonic than one would suspect."

It will be interesting to observe how the Cadman pages compare with the Russian Mosoloff's widely played Iron Foundry, descriptive of Soviet labor. Incidentally, he too used a sheet of metal to get authentic effect.

By the way, Lewando thinks extremely well too of Foster Gallery (a suite of thirteen "Impressions"), by Morton Gould, world-premiered Jan. 12 by Fritz Reiner with the Pittsburgh Orchestra. Gould utilizes famous songs by Stephen Foster, but "does not present the melodies in their original form. Instead he takes from them thematic material and develops it according to his own ideas in variegated manner. Perhaps this procedure may shock the conservatives. But other composers of many lands have done likewise, and like Gould, successfully."

✦ ✦ ✦

Altogether, our native composers at last are getting the large attention they have been desiring. The New York Times music columns are full of letters from correspondents, rebuking the critic of that paper, Olin Downes, for what they consider derogatory remarks made in an editorial about the works of American creators. Nearly all the orchestras in the land play more home products than ever before. Radio airs them, and gives commissions for specially written scores suitable for broadcasting. Then there is John Barbirolli, writing to me that I had been unjust when I was reported by the newspapers to have chided him in a speech not long ago, for his few performances of American compositions. I looked up John's record with the Philharmonic and I find that he has been far from supercilious or neglectful toward such music. In 1936-37 (ten weeks) he produced Loeffler, Philip James and Fuleihan; the full season of '37-'38 saw him conducting Achron, Barber, Cadman, Chasins, Dubensky, Mason, Maganini, Porter, Read, Deems Taylor; in '38-'39 there were in addition to some of the foregoing, Bonner, Boyce, Cesana, Griffes (two works), Haubiel, Sanders, Schelling, Van Vactor, Hadley; a partial list of the

(Continued on the preceding page)

Business and music combined convivially at the recent reception to Mayor W. C. Buchta of David City, and Mrs. Buchta, parents of Jean Buchta, pianist and teacher as well as founder and president of the Harmony Guild of New York. Mr. and Mrs. Donald J. Dickens were hosts at their Park Avenue apartment. Daughter Jean and Mr. Dickens greeted the guests. Philip Heffner, pianist, played some of his own scores; Ruth Kemper, violinist, included among her numbers a Berceuse with the composer, Mrs. H. H. A. Beach, at the piano; and Adelaide De Loca sang contralto solos with Miss Buchta accompanying. The musical world also was represented by Ralph Leopold, Jewel Bethany Hughes, Claude Warford, Yvonne de Treville, Willard Sektberg, Florence Otis, Henry Holden Huss, Frederica Fricken, and Edith Stetler. Edward M. Allen, among those present from the commercial world, watched Mrs. Allen preside over the egg-nogs (tasty), and William Blanc Mendes judicially determined they were of legal strength. Of course, his legal ruling had the support of the attorney host.

* * *

Breakfast at noon may sound strange to some, but it seemed to have a familiar ring for that large group of alert women, under the able presidency of Mrs. Harold Vincent Milligan, known as Musical Adventures. (It should be adventurers, Simon believes.) In any event the Hotel Delmonico was crowded on Jan. 12 for the annual breakfast and Mrs. Milligan proved an able toastmaster whose brief, witty remarks, made all feel at home. The indefatigable Elsie Rogers floated about, greeting each and everyone and assuring the males present that she loved only each of them. As program chairman she presented John Gurney, Metropolitan Opera bass-baritone (with Conrad Forsberg at the piano), in a list that included Orfeo's Invocation from Peri's opera and the death scene from Moussorgsky's Boris as well as several other items. Valdine Conde, ten-year-old composer-pianist (it seems all child pianists are composers also), did some Bach, Chopin, Liszt and her own works. Brother Gurney was in splendid voice and young Valdine gave an enjoyable demonstration of pianistic pyrotechnics. The long list of guests would fill this column so Simon can mention only those who greeted him. These included Frederick Jagel, from the Metropolitan; Mrs. Henry Hadley in one of her rare appearances; Rafael Diaz, who bowed but didn't sing; Caroline Beebe, who is contemplating reviving her Chamber Music Society, an excellent move; Anna Molyneaux, dashing hither and yon; Ernest La Prade, discussing music and education (privately); Arthur De Bra, interested in films; C. R. Beers and Frances Eaton, scribes; Mrs. John McClure Chase, Mrs. William Francis Gibbs and the charming wife of the Finnish Consul, Mrs. Kaarlo Kuusamo. 'Twas a gala event indeed.

* * *

Martha Atwood Baker, who organized the Cape Cod Institute of Music following her Metropolitan Opera engagement, was hostess to Ilse Huebner, head of the piano department at the Massachusetts school and also of the Cincinnati College of Music, at her New York apartment on Jan. 5. A musical program was given by Maria Louise Stockard, daughter of the late Charles Ruppert and Mrs. Stockard, Louise Joulier of Canada and Louise Gridley of Boston. Franklin Morris, pupil of Mme. Huebner played piano solos.

* * *

Igor Gorin has had a new honor accorded him. From St. Catharines, Ont., word comes to Simon that a new musical organization has been formed in his honor. Mary Miller, the alert president, asks this column to inform each and sundry that members will receive an autographed picture of the Russian baritone as well as bulletins and other publications. The purpose is to inform the music public concerning Mr. Igor's activities, past, present and future. Keep Simon informed, Mary, and you also, Igor!

"So Jones was fired from the male chorus?"

"Yes, he had no voice in the matter!"

Cartoon by Edgar Allen, Jr.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Thursday, February 1
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Leo Smit, pianist, Carnegie Hall (E)
Jussi Bjoerling, tenor, Town Hall (E)

Saturday, February 3
Helen Schafmeister, pianist, Town Hall (A)
André Mathieu, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, February 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Marion Selee and Tom Williams, song recital, Town Hall (A)
New Friends of Music (Kolisch Quartet and Josefa Rosanka, pianist), Town Hall (5:30)
Adolf Busch, violinist and Rudolf Serkin, pianist, Town Hall (E)

Monday, February 5
Eugene List, pianist, Town Hall (E)
New York University and Yale University Glee Clubs, Carnegie Hall (E)

Tuesday, February 6
Philharmonic-Symphony String Quartet, Town Hall (E)
Cleveland Orchestra, Carnegie Hall (E)

Wednesday, February 7
Marcelle Denya, soprano, Town Hall (E)
Alexander Brailowsky, pianist, Carnegie Hall (E)

Thursday, February 8
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 9
Philharmonic-Symphony Society, Carnegie Hall (A)
Frank Chapman, baritone, Town Hall (E)
Nathan Milstein, violinist, Carnegie Hall (E)

Saturday, February 10
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
New York Institute for Blind Chorus, Lauritz Melchior, tenor, soloist, Town Hall (E)

Sunday, February 11
John Charles Thomas, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Kolisch Quartet, William Primrose, violist), Town Hall (5:30)
Marion Lorraine, soprano, Town Hall (E)

Monday, February 12
Clara Rabinovitch, pianist, Town Hall (A)
Maurice Wilk, violinist, Town Hall (E)
Sol Kaplan, pianist, Carnegie Hall (E)

Tuesday, February 13
Philadelphia Orchestra, Carnegie Hall (E)
Hipolito Lazaro, tenor, Town Hall (E)

Wednesday, February 14
New York Oratorio Society, Carnegie Hall (E)
Carroll Glenn, violinist, Town Hall (E)

Thursday, February 15
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 16
Philharmonic-Symphony Society, Carnegie Hall (A)
Drozdoff Piano Trio, Town Hall (E)
Boston Symphony Orchestra, Carnegie Hall (E)

Saturday, February 17
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Isaac Stern, violinist, Town Hall (A)
Rose Book, soprano, Town Hall (E)

Sunday, February 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Primrose Quartet, Town Hall (A)
New Friends of Music (Gordon Quartet and Augustin Duques, clarinetist), Town Hall (5:30)
Tito Schipa, tenor, Carnegie Hall (E)
American Ballad Singers, Town Hall (E)

Monday, February 19
Philharmonic-Symphony Society, Young People's Concert, Town Hall (A)
Ethel Bartlett-Rae Robertson, duo-pianists, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday February 20
Ted Shawn Dancers, Carnegie Hall (E)
Clyde Keutzer, tenor, Town Hall (E)

Wednesday, February 21
Bruce Benjamin, baritone, Town Hall (E)
Ted Shawn Dancers, Carnegie Hall (E)

Thursday, February 22
Lilian Knowles, contralto, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Kerstin Thorborg, contralto, Town Hall (E)

Friday, February 23
Philharmonic-Symphony Society, Carnegie Hall (A)
Dorothy Minty, violinist, Town Hall (E)
Ted Shawn Dancers, Carnegie Hall (E)

Saturday, February 24
Webster Aitken, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Egon Petri, pianist, Town Hall (E)
John Marcellos, bass, Carnegie Hall (E)

Sunday, February 25
Philharmonic-Symphony Society, Carnegie Hall (A)
John Charles Thomas, baritone, Town Hall (A)
New Friends of Music (Gordon Quartet, Leonard Shure and Josef Wagner, pianists, Leon Barzin, violist), Town Hall (5:30)
Carin Carlsson, alto, Town Hall (E)

Monday, February 26
Gil Valeriano, tenor, Town Hall (E)

Tuesday, February 27
Coolidge Quartet, Town Hall (E)

Wednesday, February 28
Argentinita and Ensemble, Carnegie Hall (E)
Dorothy Maynor, soprano, Town Hall (E)

Thursday, February 29
Philharmonic-Symphony Society, Carnegie Hall (E)
Leona Flood, violinist, Town Hall (E)

I SEE THAT

Sari Biro, Hungarian pianist, is now in the United States. Miss Biro has been heard extensively abroad, having appeared in Hungary, Italy, Holland, London, Vienna and other centers.

* * *

Elizabeth Simpson, pianist and educator of San Francisco, has returned from study in Europe. While abroad she worked with Alfredo Casella, Nadia Boulanger, Yvonne Lefébure, Tobias Matthay and Dr. Thomas Fielden.

* * *

John Carter, Metropolitan Opera tenor, and Helen Olheim, mezzo-soprano of the same company, give a joint program on Feb. 10 at Garden City, N. Y.

* * *

Beatrice MacCue, contralto, sang solos at the Tau Alpha, New York concert on Jan. 18 at the St. Moritz Hotel.

* * *

Baroness von Klenner introduced Francis Pangrac at the Jan. 11 meeting of the National Opera Club, Waldorf-Astoria Hotel, New York. He discussed music of Austria, Poland and Czecho-Slovakia.

* * *

Kurt Paur, pianist, was soloist at the Jan. 9 concert of the Buffalo, N. Y., Philharmonic Orchestra, performing the Liszt E-flat Concerto under Franco Autori.

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At his Carnegie Hall, New York, recital on Jan. 30, Efrem Zimbalist included his new G minor sonata for violin and piano and his Fantasy on themes from Coq d'Or.

* * *

Suzanne Sten, mezzo-soprano, recently programmed The Damask Flower by Annabel Comfort, at her recital for the Cincinnati Matinee Musicale.

* * *

Dolores Hayward, of the Richard Copley office, is in Washington discussing plans for the South American cultural relations project.

* * *

Lauritz Melchior, Metropolitan Opera tenor, on Jan. 20 in the Theresa L. Kaufmann Auditorium of the Y.M.H.A., New York, sang Norwegian, Danish and Swedish songs, Lieder of Strauss and Schubert, arias from Fedora and Lohengrin and a miscellaneous group by Frank Bridge, Richard Hageman, Frank La Forge and Walter Bransen. Ignace Strasfogel, pianist, was the assisting artist.

* * *

Egon Petri, pianist, has extended his stay in the United States on account of the war, and will give a recital in Town Hall, New York, on Feb. 24.

Pittsburgh Hails American Works, Including a New Tribute to Foster

Randall Thompson Symphony and Morton Gould's Novel Piece Led by Reiner—Hofmann Plays Concerto

PITTSBURGH, PA.—American works of merit are getting a "break" here these days, thanks to Fritz Reiner and the Pittsburgh Symphony Society. Heard here for the first time, Randall Thompson's second symphony was hailed by press and audience, the latter bestowing an ovation upon the composer who was present for the occasion. The distinguished director of the Curtis Institute has made a distinct contribution to indigenous creative musical art with this work.

The world premiere of Morton Gould's Foster Gallery likewise won merited success. The work is based upon thirteen songs and dances of Stephen Collins Foster, which Mr. Gould has ingeniously utilized thematically and developed and integrated in one movement. Mr. Gould's procedure is daring, novel yet logical in the application of the material to the modern orchestra, plus a banjo, in the latter-day idiom. A consummate master of instrumentation and possessed of advanced musical ideas at 27, Mr. Gould's future activity as a composer seems roseate.

At both performances of his work here he was recalled several times to acknowledge the approbation.

Hofmann Plays Under Bakaleinikoff Baton

Another "first" was the initial appearance as associate conductor of the Pittsburgh Symphony Society of Vladimir Bakaleinikoff. This excellent musician, who is principal viola player of the orchestra, led from memory a program consisting of Wagner's Rienzi overture; Tchaikovsky's overture-fantasy The Tempest, heard here for the first time, Cesar Franck's symphony and the Schumann A minor piano concerto. The conductor made a deep impression. Josef Hofmann's playing of the concerto was a revelation, and typical of the sterling artistry that has won him the admiration of the music world.

The Bach Choir, of Pittsburgh, directed by J. Julius Baird, presented a program apropos of the holiday season that was well-received. Yella Pessl distinguished herself in several harpsichord solos and recitative accompaniments.

Recitals of Merit

Zlatko Balokovic gave a violin recital under Art Society auspices that evoked acclaim.

Marian Anderson gave a recital to a sold-out house of more than 4,000 with Kosti Vehanen at the piano.

A brilliant ensemble recital was played at the Y. M. and W. H. A. by Adolf Busch, violinist, and his son-in-law Rudolf Serkin. Both revealed artistry in performance of Reger's Suite in F, Schumann's A minor sonata and Beethoven's 10th sonata.

Under Pittsburgh New Friends of Music auspices, Lotte Lehmann gave an impressive recital devoted to Schubert's Winterreise Cycle, heard here in its entirety for the first time. R. L.

Institute of Musical Art in Anniversary Concert

A program by the Musical Art Quartet was given on Jan. 16 as the thirty-fifth anniversary concert of the Institute of Musical Art of the Juilliard School of Music. Sascha Jacobsen, a graduate of the Institute, is first violinist, with Paul Bernard, second violin; William Hymanson, viola; and Marie Roemaet-Rosanoff, cello. The quartet played Schubert's A Minor, op. 29 and Ravel's F major scores.

The Students Club of the Institute of Music presented two performances of Wolf-Ferrari's Secret of Suzanne and Gilbert and Sullivan's Cox and Box on Jan. 12 and 13 at the Institute.

Georges Barrere, Anne Everingham, James Friskin and Albert Spalding were the soloists at the first concert in the Artists' Concerto Course at the Juilliard School of Music. Albert Stoessel conducted the orchestra of the school. Mr. Barrere was heard in Mozart's concerto for flute and orchestra; Miss Everingham in Ravels' Introduction and Allegro for harp, strings, flute and clarinet and Mr. Friskin in Saint-Saëns' Africa. Mr. Spalding played the Brahms violin concerto.

James Friskin, pianist, member of the faculty of the Institute of Music Art, gave an all-Chopin program at the Institute on Jan. 30.

Luboshutz and Nemenoff Appear

Having completed their tour of the Middle West and South, Pierre Luboshutz and Genia Nemenoff, duo-pianists, will spend January and February visiting the East. In March they again go South and in April return to the Middle and South West. They recently played a new version of Mary Howe's Castellana with the National Symphony Orchestra.

Tonal Journeys to Many Lands Provide Delight for the Young

Annette Coreau, French-American Pianist, Has Evolved Means of Combining Music and Study

Colorful musical journeys "around the world" are a feature of the programs for children devised by Annette Coreau. A study of the reactions of students to the usual program of special recitals by concert artists in the schools led Mme. Coreau, French-American pianist, temporarily to desert her career as a concert pianist and, instead, become a musical educator.

"The idea came to me," said Mme. Coreau, "when I was on the faculty of Rosemary Hall. I noticed that frequently these artists would offer students' programs that were far 'over their heads' and sometimes they would attend such concerts only because they had to.

"Believing that the programs should be adapted to meet the appreciation of students, I formulated my Musical Trips Around the World and soon found out that schools were greatly interested in it. Of course the program is adaptable to the amount of time given me; it can be increased or lessened depending not only on the ages of the young listeners but also what the principals feel should be given them.

"For example, I sometimes start out in England and after describing the countryside and dances, lead directly into Percy Grainger's Country Gardens. A visit to France results in Ibert's Little White Donkey and, if we continue on to Russia, I explain Rimsky-Korsakoff's Flight of the Bumble-Bee. There are several items available for describing a pause in old Vienna, and we can go on to China and listen to Abram Chasins' Rush Hour in Hong Kong. Spain, South America and the United States provide other stops and additional interesting numbers.

"I like to play for children and have found them particularly receptive between the ages of twelve and fourteen. However, I have also lectured at colleges and given explanatory talks on piano composers from Bach to the moderns.

"Rather than handicapping my concert work, I believe this type of work is helpful. Of course, I have played concerts in Europe and in cities adjoining New York and I am especially interested in two-piano programs."

A pupil of Philipp, Mme. Coreau believes that her Musical Journeys are an important factor in musical education of the young. H. A. S.

Photo by Yvonne Le Roux

ANNETTE COREAU

FRANCO GHIONE,

in addition to his season as musical director of the Detroit Symphony Orchestra, has been heard during January as conductor of the Ford Sunday Evening Hour. He returns to Italy in April, where he will direct two operas at La Scala in Milan, and also appear as conductor of a symphonic concert.

An Opportunity for Singers

Fritz Lehmann, brother of Mme. Lotte Lehmann, will hold a course of ten sessions of two hours each

in

The Art of Lieder Singing

and

The Impersonation of Operatic Roles

Each member will be given opportunities to sing. One hour will be devoted to "Die Schöne Müllerin" by Schubert and one hour to a varied program offered by the singers.

Mr. Lehmann does not interfere with vocal production but develops in the singer the true meaning and creative interpretation of each song through a modern and individual approach.

Terms for the ten sessions.....$25

The course will be given on Wednesdays at 11 o'clock beginning February 7th

THE MANNES MUSIC SCHOOL

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New Publications

Reviewed by Gustav Klemm

For Solo Voice

Harvey Gaul's exquisite setting of a PENNSYVALNIA-GERMAN SLUMBER SONG is now released for solo voice, range Db to Gb. The tune, hailing from Schwenksville, Pa., has been freely treated by Mr. Gaul, who also made the translation of the lullaby sung by a fond mother to her "bobbeli" (baby, to you!). The recurring glissando on the black keys is most effective.

VILLANELLE OF SUNSET, to words by Ernest Dowson, is a brief, two-page song with lovely, most expressive music by Henry Gerstlé. Also a slumber song, it avoids the *clichés* usually found in songs of this type. Its charming simplicity is almost disarming.

Dedicated to Marian Anderson, I WANT JESUS TO WALK WITH ME is a slow-moving, impressive Negro spiritual, set by Edward Boatner, that would be hard to improve upon. The harmonies are "warm" and the rhythmic variations add much to the song's rich interest. Range F to F, with an optional top Ab. (Galaxy Music Corp.)

Woodwind Ensembles

SONATINA IN THE OLD STYLE is a delightful conception for three flutes, written by Ary van Leeuwen. Playing it should prove an entirely satisfying experience for both player and listener. Its melodies are nicely turned, and harmonically it is very well-mannered. CANONICAL FUGUE is a "solution" by Quinto Maganini of one of the puzzle canons written by J. S. Bach as a sort of bread-and-butter musical letter and based on a theme by Frederick the Great. Scored for Clarinet in Bb, Alto Clarinet in Eb and Bass Clarinet in Bb, it is a sturdy and forthright example of what its title implies. As marked by the composer, it makes an excellent fugue study. (Carl Fischer, Inc.)

For Male Voices

BEAUTIFUL DREAMER, an *a cappella* arrangement of the familiar Stephen Foster melody, harmonized by the experienced Clifford Page, who has enrichened the original harmonies without sacrificing any of their simple loveliness. (J. Fischer & Bro.)

An Armenian Song Folio

GEMS OF ARMENIAN MUSIC, a folio of songs with piano accompaniment, is devoted to three characteristic compositions by Romanos Melikian, Alexander Spendiaroff and the folklorist, Hovhannes Toumanian, and is published by Arlen Music Co. The piquant, free-flowing melodic songs are set to the original text, an English translation and a phonetic transliteration. Another page contains a key to Armenian pronunciation.

Song

JOURNEY'S END, words by Anderson M. Scrugge and music by Bonita Crowe, is a deeply thoughtful lyric set to music of freely rhapsodic nature. Beginning in quasi-recitative style, it mounts to a touching peroration, prophesying the return of the singer to earth "after the silent years of joy and pain." For low voice, C to D, or high, F to G, with cello obbligato *ad lib.* (Michael Keane, Inc., New York.)

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Photo © by Franz Löwy, Vienna.

DR. OTTO JANOWITZ, formerly of the Vienna State Opera, will begin a series of six lectures on Mozart's Don Giovanni, at Studio 804, Steinway Hall, New York, on Wednesday afternoon, Feb. 21. He will analyze the work from the musical and dramatic standpoints, discuss the genesis of the opera, the work of the composer and his librettist Da Ponte, and the singing, conducting and staging of Mozart performances.

New Cadman Symphony Featured

A number of Charles Wakefield Cadman's orchestral works are being presented in concert this season. His first symphony, written last year when he was in the Virgin Islands and completed at the MacDowell Colony during the summer, is to have its premiere in Hollywood with the Los Angeles Philharmonic under Albert Coates' baton. In addition to the March 7 and 8 performances in Hollywood, the work also will be given by the orchestra in San Diego.

Dark Dancers of the Mardi Gras was presented on Jan. 14 by the Indianapolis Symphony, Fabien Sevitzky conductor, with Louis Bloch, pianist, as soloist. Mr. Cadman will play the piano part of this work when Quinto Maganini offers it in April with his ensemble in Connecticut and also in Boston when Joseph Wagner conducts it in the performance by the Boston Civic Orchestra.

The New York Federal Symphony Orchestra plans to present in the near future several older scores and new works by Mr. Cadman. Last fall his quintet in G minor and his violin sonata in G were given at the New York World's Fair by the Composers Forum Laboratory of the Federal Music Project under the direction of Ashley Pettis.

Frank Chapman to Give First Town Hall Recital

Frank Chapman, concert and opera baritone, who resumed his artistic career this year after an interruption of several seasons, has returned from a tour and gives his first Town Hall, New York, recital on Feb. 9. His program includes arias of Handel and Respighi and the first performances of Southwick's Night and Kingsford's Jacqueline, both dedicated to him. Mr. Chapman opened his season with the Chicago Civic Opera Company and after several appearances has been heard also in joint recitals with his wife, Gladys Swarthout.

San Antonio Symphony Assisted by Templeton

Max Reiter Wields Baton — Kreisler in Recital

SAN ANTONIO, TEX.—The Symphony Society of San Antonio, Max Reiter, conductor, gave the first concert in a series of four, with Alec Templeton as soloist. Mr. Templeton played the César Franck Symphonic Variations for piano and orchestra, and a group of original compositions for piano solo. Numbers by the orchestra were Overture to Cenerentola by Rossini, Symphony No. 5 by Tchaikovsky and Finlandia by Sibelius, conducted with authority and fine musical understanding by Dr. Reiter.

Fritz Kreisler was presented by the Friends of Music (Elizabeth A. Devoe, sponsor). He played his revisions of the Concerto in D major by Vivaldi and that by Tchaikovsky, also five of his own compositions, and for encores, several more. Carl Lamson was at the piano. The house was overflowing, with extra seats placed on the stage and in the pit.

Tito Guizar, Mexican tenor, appeared in recital. His lovely, flowing lyric voice was heard to advantage. S. W.

Tibbett, Monroe, Mannheimer Delight in El Paso

EL PASO, TEX. — Lawrence Tibbett opened the concert season here recently, launching at the same time the El Paso Community Concert Association Series. The association has the largest membership in its history. Stewart Wille accompanied Mr. Tibbett, and played a group of solo numbers.

Recently Lucy Monroe, American soprano, was heard in the second concert of the El Paso Community Concert Association. Miss Monroe charmed an audience including almost every member of the Association, and many out of town guests.

Mrs. Hallett Johnson presented Frank Mannheimer, pianist from London, in the series of Music and Art Salons at Hotel Cortez. Mr. Mannheimer gave a program of interest with rare interpretation and technique. H. J.

Baloković Plays for Ft. Worth Civic Association

FORT WORTH, TEX.—Zlatko Balokovic, violinist, and Hellmut Baerwald, pianist, were presented by the Fort Worth Civic Music Association in their first Texas appearance, stirring the audience to a state of enthusiastic approval not witnessed here in many months. Both artists were in top form, and exhibited refined interpretative conceptions.

Grace Moore made her only concert appearance in Texas this season in Fort Worth, accompanied by Isaac Van Grove. E. C. W.

Halka to Be Sung in New York

Moniuszko's Halka will be presented by the Polish American Opera Company in Mecca Temple, New York, on Feb. 18. George Czaplicki, baritone of the Chicago Opera, and Marja Sokil, soprano, will sing the leading roles.

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Boston Welcomes Philadelphians And Large Contingent of Recitals

Szigeti Plays Bloch Concerto—Koussevitzky Leads George Foote Novelty—Zighera Ensemble Plays

By CYRUS W. DURGIN

BOSTON.—The high point of a crowded fortnight was the first Boston concert by the Philadelphia Orchestra in almost two years, at Symphony Hall, Jan. 13. Eugene Ormandy conducted the Dido and Aeneas "suite" which Lucien Cailliet transcribed for modern orchestra from the opera of Purcell; the E flat Symphony (K. 543) by Mozart, and Richard Strauss' Don Quixote. The incidental cello solo for the latter was taken by Benjamin Heifetz, that for viola by Samuel Lifschey.

A warmly applauding audience nearly filled Symphony Hall. The tone of the Philadelphians is apparently more mellow and consequently less brililant than that of the Boston Symphony. Mr. Ormandy's readings of all three works was straightforward and musicianly, though his Mozart was a bit weighty.

Bloch and Foote Novelties Heard

Two modern novelties brought distinction to the Boston Symphony concerts under Serge Koussevitzky Jan. 5 and 6. The first was Ernest Bloch's Violin Concerto, with Joseph Szigeti as soloist, the second an orchestral suite, In Praise of Winter, by the Boston composer George Foote. Since the Bloch Concerto, a substantial and interesting work, was played by the Boston Orchestra a week later in New York, extended comment is unnecessary here.

The suite by Mr. Foote might be considered a miniature symphony, for the four movements are analogous in treatment. No pictorial description was intended by the composer beyond suggesting "the atmosphere of what Thomas Wolfe called 'the beautiful frozen north.'" The musical style is diatonic with superimposed devices of polytonality and the French impressionists. When the suite is most diatonic, it is most original and, in a way, American. The composer bowed from the stage. Brahms' Second Symphony, superbly interpreted, was the final number.

Zighera Forces Resume

Bernard Zighera, first harpist of the Boston Symphony, began a third season of concerts with the Zighera Chamber Orchestra of Boston Symphony men, at Jordan Hall Jan. 8. Dos Poemas by Jacobo Ficher, who lives in the Argentine, and a Capriccio by Jacques Ibert had their American premieres. Ibert's work was by far the more clever, witty and arresting. Ficher's Two Poems, inspired by verses from The Gardener, by Tagore, were a blending of impressionist and modernist styles, offering piquant sonorities, but of little depth.

Joseph Knitzer, the young American violinist, effected his Boston debut at this concert, playing the A major concerto of Mozart. His work was, on the whole, musicianly. He was cordially applauded. The final number was Schubert's rare Fifth Symphony (the one without clarinets, trumpets or drums). The concert marked a new peak of achievement for Mr. Zighera as conductor.

Gordon Quartet in Flute Players' Event

The Gordon String Quartet substituted at the Hotel Vendome concert of the Flute Players Club, Jan. 7, for the originally scheduled Primrose Quartet, because of the illness of its director. The Gordons (Messrs. Gordon, Sackson, Lincer and Benditzky) proffered the A major Quartet of Boccherini and the Beethoven "Rasoumovsky" Quartet, Op. 59, No. 3. Walter Piston's Three Pieces, and a Quartet by Rossini—both for wind instruments—were the balance of the list. The other artists were Georges Laurent, flute; Raymond Allard, bassoon, Victor Polatschek, clarinet, and Willem Valkenier, horn, all from the Boston Symphony.

Recitals by Notables

George Copeland, pianist, who gave a Jordan Hall joint recital with Cleora Wood last November, appeared again in that auditorium Jan. 11. He offered a program of French and Spanish music, in whose interpretation he is probably unrivalled. The audience was large and exceptionally enthusiastic.

Marian Anderson, with ample voice and superb musicianship, attracted a capacity audience to Symphony Hall the first Sunday afternoon of the new year. Accompanied by Kosti Vehanen, Miss Anderson offered a remarkably unhackneyed list by Handel, Schubert, Bizet, Vehanen and others.

Pierre Luboshutz and Genia Nemenoff, a piano duo as extraordinary as they are delightful, gave pleasure to a large gathering at Jordan Hall Jan. 10. The highlight of the evening was the variations by Saint-Saëns on a theme from Beethoven. A Valse Tragique by the Boston composer and pianist, Felix Fox, received its premiere.

The artistry of Yehudi Menuhin was rewarded with cordial applause when the young violinist appeared at Symphony Hall Jan. 14. His program featured the F sharp minor concerto by Wieniawski, unheard here for many years, the Franck Sonata in A major, and a Bach sonata for violin alone.

Women's Orchestra Bows

The new Women's Symphony Orchestra made its bow under Alexander Thiede at Jordan Hall on Jan. 16. The concert revealed good tone and style that promise much for the future. Mabel Daniels, Boston composer, was present to hear her lovely impressionistic prelude, Deep Forest. The novelty was Rubinstein's "Ocean" Symphony—or rather the first, third, sixth and seventh movements. Karl Zeise played effectively the solo part of the Haydn D major cello concerto.

Joaquin Nin-Culmell provided an interesting evening devoted to five centuries of Spanish keyboard music, Jan. 12, in the music building at Harvard University.

Mischa Levitzki, appearing in place of the previously scheduled Walter Gieseking, aroused plaudits from a capacity audience at the season's fifth Boston Morning Musicale at Hotel Statler. He offered a list of familiar piano pieces.

Youth Concert

At the Youth Symphony Concert, Jan. 17, at Symphony Hall, conducted by Wheeler Beckett, an interesting number was Mr. Beckett's own transcription of the Bach organ Toccata and Fugue in D minor. The transcription is musicianly. Music by Wagner, Schubert, Debussy and Sibelius took up the remainder of the afternoon.

Adolf Busch and Rudolf Serkin, the violin and piano duo so much admired in Boston, were greeted by a sold-out house at Jordan Hall, Jan. 17, when they appeared as the first attraction in the Chamber Music Series presented by Aaron Richmond in cooperation with Mrs. Elizabeth Sprague Coolidge. Music by Reger, Mozart and Beethoven was heard.

American Academy Resumes Matinees

The annual series of matinees given by the American Academy of Dramatic Arts, New York, began on Jan. 5, when Bachelor Born (Ian Hay) was presented. The cast of seventeen actors in the comedy included John Donohue (Mahanoy City, Pa.) as the Bachelor, an excellent performance; Barbara Hayes (Montpelier, Vt.) as Rosemary, and P. J. O'Connor (El Centro, Cal.) as The Minister.

Others included Christopher Brook, J. English Smith, John De Shay, Peggy Baylor, Padget Day, Lynn Erling, Beatrice Barclay, Clarina Scudder, Robin Clapp, Jim Van Campen, Robert Lieb, Richard Conroy, Herbert Greene and Richard Diel.

Berkeley Square (Balderson), given on Jan. 12, provided opportunity for Alice Forder (St. Louis, Mo.) and Peter Johnston (Sarnia, Ont.) in the leading roles, both young actors looking and acting their parts efficiently. Others collaborating were Nora Hass, Rand Gardner, Louise Sheldon, Rockwell Stone, Peggy Baylor, Horton Heath, Genevieve Townsend, Marjore Warwick, Walter Rinner, Eileen Devers, Brian Gilbert and Jarl Victor.

F. W. R.

Verdi Club Musicale

The Jan. 3 morning musicale of the Verdi Club, Florence Foster Jenkins, founder-president, attracted a good-sized audience to the Hotel St. Regis, New York. Ray Fox, violinist, performed works by Tartini, Schubert, Beethoven and Sarasate with fine abandon; she was also an efficient piano accompanist for Vladimir Elin, Russian bass-baritone, who was heard in German Lieder and Russian songs and arias; he made special effect with his Russian group, especially a lullaby. Salvatore M. deStefano, harpist, proved his artistic worth in a choice list by Handel, Godefroid, Astori and his own charming waltz, and Ethelynn Watton was accompanist for Miss Fox. Various announcements of interest were made by President Jenkins, and ten guests of honor were introduced.

F. W. R.

ETHEL ELFENBEIN,
young American pianist, gave her debut recital at Town Hall, New York, Jan. 20.

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Chicago Musical Events Include Premieres of Modern Scores

(*Continued from page 3*)

Vronsky and Babin Return

Vronsky and Babin, duo-pianists, returned to play for the orchestra's Tuesday patrons and gave as fine a performance of the Mozart Concerto in E flat major as was ever heard in our hall of classical music. Great delicacy, charm and true Mozartean style made their execution exemplary and so thought the listeners, who would not allow the concert to end without at least one encore.

An all-Sibelius program gave occasion to hear anew the Finnish master's Karelia overture, D major symphony, Finlandia tone poem and the violin concerto. In the latter Isaac Stern scored an overwhelming success at this, his debut here. The nineteen-year-old lad's performance places him high in the virtuoso class, for his technical assets are considerable, his tone large and mellow and his interpretation praiseworthy.

Recitals Under Bertha Ott Management

Sergei Tarnowsky's second piano recital at the Studebaker Theatre featuring the first performance here of Rachmaninoff's variations on a Chopin theme, Bettina Bjorksten's song recital in Kimball Hall, and Helen Ryerson's debut recital in the same locale were the most important attractions offered by the Bertha Ott management during the past fortnight.

Civic Orchestra's First Concert

The first concert of the Civic Orchestra's twenty-first season brought new laurels to Conductor Hans Lange, a disciplinarian *par excellence*, and to the orchestra itself. Premiered here, Bernard Rogers' The Supper at Emmaus, a symphonic picture after Rembrandt, was exceptionally well played. Julius Katchen, the soloist, aroused our enthusiasm by his manly execution of the Schumann A minor concerto. The boy is not precocious but has attained maturity in his art since his playing reflects an intelligence far above his years. So great was his success that Manager Henry E. Voegeli promptly engaged him for a piano recital in Orchestra Hall later in the month.

Szigeti with Saidenberg Symphonietta

To Daniel Saidenberg and his Symphonietta we are indebted for producing many interesting compositions seldom heard in the concert hall and introducing many novelties on his well built programs. We are also grateful to him for bringing as soloists outstanding artists, the latest of whom, Joseph Szigeti, figured prominently in the Symphonietta's third concert at Goodman Theatre. The novelty, Nicolas Miaskovsky's Symphonietta No. 2, superbly played, held its own with such a masterpiece as Mozart's B flat Divertimento. Mr. Saidenberg has done wonders with his little orchestra of fine players and at each concert he impresses more and more by his intellectual and illuminating readings. We have never heard Szigeti play better than on this occasion, due probably to the harmonious accord of soloist and leader and the superb accompaniment furnished by the Symphonietta.

Sessions Work in Illinois Symphony Programs

Robert Gross, concertmaster of the Colorado Springs Orchestra, made known the Roger Sessions violin concerto at the Illinois Symphony's third concert. The novelty, complex in idiom and abounding with difficulties, is not the best vehicle for an artist to ingratiate himself with the public and yet Mr. Gross encompassed its intricacies with so facile a technic and brought out its virtues with a tone of such large dimensions as to win the esteem of the public. Izler Solomon at the helm assured a fine concert for he is always interesting in his readings and capable of obtaining the best results from his cohorts of good players. No exception to the rule has been noticed so far this season.

Britten Plays His Concerto With Illinois Symphony

Playing his own D major concerto in his American debut with the Illinois Symphony under Albert Goldberg's direction, Benjamin Britten, pianist-composer from England, immediately won esteem as an artist of quality and a composer of talent. The concerto, though built on modernistic lines, sparkles with life in its vigorous tempi. If some of the passages are reminiscent, there is an abundance of original material wrought with adroitness and clever instrumentation, of which the piano as a percussion instrument gets the lion's share. As an interpreter Britten was equally successful for he has strong hands and wrists and a technic that makes child's play of obstacles.

Kelberine Soloist with Woman's Orchestra

The Woman's Symphony Orchestra's closing concert of the season brought as soloist the Russian-American pianist, Alexander Kelberine, the only artist of the series who was new to Chicago audiences. His performance of the Pizzetti Concerto and Liszt Totentanz enthralled the listeners. The eighty-seven orchestra players gave the visiting artist superb support in the dreamy Pizzetti novelty and the Liszt bravura piece. Izler Solomon has through diligent rehearsals and intensive work brought the ensemble to a notable finish and new musical heights noted especially in the Rachmaninoff symphonic poem, Die Toteninsel, and Sailor's Dance from Gliere's The Red Poppy. It is pleasurable to announce that Mrs. James G. Shakman, who became president this season following the resignation of Mrs. Roydon J. Keith, has been renominated for the office and that the personnel of the board will remain practically intact with several new members added.

GEORGES MIQUELLE,

cellist, will be soloist in the Haydn Concerto in D Major, with the Detroit Symphony Orchestra in Lansing, on Feb. 20 in the Community Concert Series. Mr. Miquelle is also heard frequently on the Monday night programs as soloist with the WWJ Radio orchestra, Mischa Kottler directing.

Lake View Musical Society

The Lake View Musical Society opened its new year activities with a concert in the Chicago Woman's Club with Ada Paggi, mezzo-soprano, and Pearl Gran and Margaret Smith, duo-pianists, as the recitalists. Miss Paggi sang the Habanera from Carmen and Voi lo sapete from Cavalleria as well as a group of songs with tonal opulence and vocal beauty. Equally successful were the duo-pianists in their reading of the Brahms variations on a Haydn theme and more especially by their fine execution of Castelnuovo-Tedesco's Alt Wien, as arranged by Miss Gran.

Auditorium Sold Out for Rachmaninoff Recital

The vast Auditorium Theatre was not large enough to accommodate the admirers of Sergei Rachmaninoff and the patrons of the Northwestern University College series, and extra seats were placed in the orchestra pit and the boxes. Rachmaninoff's more gracious attitude toward his auditors increased his ever growing popularity. To review his performance would add nothing to his renown and stating that he was in the best of pianistic form should suffice to indicate that he afforded us many reasons to rejoice in an afternoon filled with musical joys.

Musicians Club of Women Presents Laderoute

When an artist makes good in Chicago he is certain to find a response not only from the public but also from our leading organizations. Thus within a month the Canadian-American tenor, Joseph Laderoute, has filled three important engagements here. Practically unknown in our midst, he made a splendid impression at his debut in Beethoven's ninth symphony with the Chicago Symphony and again in the tenor role in Messiah with the Swedish Choral Club. Last week he returned to furnish the artist recital for the Musicians Club of Women at the Woman's Athletic Club and showed himself as proficient in the songlore of various nationalities as in his singing of oratorio.

Fine Art Opera Lives Up to Its Name

In its two performances of the Tales of Hoffmann in the popular Auditorium Recital Hall, the Fine Art Opera lived up to its name, for indeed fine were the presentation by two different casts under the leadership of Zerline Muhlman Metzger, who had trained her students into a body of professional actor-singers.

Czerwonky Conducts DePaul University Orchestra

Ever since Richard Czerwonky took hold of the DePaul University Symphony Orchestra the organization has grown musically until today it ranks high among similar bodies. Featuring his own Symphony in D minor, often performed by professional orchestras, Czerwonky obtained exceptional response from the youngsters in a performance that for tonal color and precision could hardly have been surpassed and certainly not equalled in the matter of enthusiasm and energy. Three young soloists figured on the program—Esther Glazer, giving a good account of the Bruch G minor violin concerto; Helen Pech, singing with telling effect the Adieu, forets from Tschaikowsky's Jeanne d'Arc, and Henry Rose, disposing easily of the difficulties of the Saint-Saëns G minor piano concerto.

Flagstad Recital Enthralls At Civic Opera House

Mistress of the song world as of Wagnerian opera, Kirsten Flagstad in her lone recital of the season at the Civic Opera House, practically swept her audience out of their seats by stentorian tones enhanced by the use of an incomparable legato and stupendous breath control, which combined in making her singing an object of unforgettable memories. Admirably seconded by the peerless accompanist, Edwin McArthur, she accomplished vocal feats that eclipsed her former prowess.

Hanna Butler Pupils Appear in Many Engagements

Not enough credit has been given Hanna Butler, the sole teacher of Marcy Wescott, now starring in Too Many Girls, on Broadway, for what she has accomplished with her students, many of whom

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occupy enviable positions in opera, oratorio and concert fields. Since the beginning of the year Marjorie Burgess, soprano, has made her debut in recital at Kimball Hall; Mildred Boberg, now soloist at the Fourth Presbyterian Church, sang the soprano role in the Birth of Christ; Terry Rivertt gave a program in Jackson, Mich., under the auspices of St. Paul's Episcopal Church; Bertha Dalber, soprano, sang for the Moline Women's Club, and Ethel Shadle furnished programs for the Chicago Beautiful and the Rock Island Woman's Clubs.

Mme. Herman Devries' Pupil's Activities

Leahfay Mead, another youngster trained by Mme. Herman Devries, has filled several dates the past few weeks. She sang recently at the Gate Mansion for the C.Y.O., at the Academy of Our Lady, as soloist with St. Cajetan's choir at midnight mass and at a candlelight program at the Austin North End Woman's Club Reciprocity Day program.

Young American Artists Series Begins Again

The Young American Artists Series at Curtiss Hall will be under the management of Charline Marmein this year and are to be given on Tuesday evenings from January through April. Many talented young artists make their recital debuts in this series.

John Dwight Sample Studio Notes

Daniel Cobb, baritone, was soloist in the Highland Park high school's annual winter concert, and the Highland Park Community Chorus' holiday program. Fern Hammers, contralto, was soloist with the Illinois Bell Telephone Chorus at the Evanston Chamber of Commerce. John Macdonald, bass-baritone, sang recently in Bach's Christmas Oratorio at Coe College, Cedar Rapids, Ia., and in the Indianapolis Matinee Musical's Messiah performance. Robert Gay, former pupil and scholarship winner at Curtis Institute, received favorable comment when he sang Valentine in Faust with the Philadelphia Opera Company. Ruth Slater, contralto, was also soloist in the Indianapolis Matinee Musical's Messiah performance. She is a member of the twelve-voice ensemble in the NBC network broadcast, Alec Templeton Time.

Engagements for Lola Fletcher Pupils

Several of Lola Fletcher's students are busy filling engagements. Bernice Kessler is singing with a concert company on the road. Dulio Pucci was recently heard in a special concert at the Chicago Woman's Club. Carolyn Hass and Mr. Pucci will give a joint recital in the Young American Artist Series at Kimball Hall, Feb. 13. Both are winners in the Tribune Chicagoland contests.

Elaine De Sellem's Class Heard

A group of Elaine De Sellem's students were heard in recital in Kimball Hall on Jan. 20. Blanche Frye has been engaged as soprano soloist at the Metropolitan Baptist Church in Washington, D. C. Bess Portwood gave a song recital in Memphis, Tenn., in December. Elizabeth Hollinbaugh has appeared locally and on tour with the Bennett Ensemble.

Elsa Harthan Arendt Studio Notes

Elsa Harthan Arendt's pupils have been very active during the holiday season. Marion Schroeder, soprano, was soloist on the Mary Marlin broadcast on Christmas morning, on the WGN Christmas carol broadcast, Dec. 18, and in the vesper candlelight service at the First Congregational Church in Oak Park. Other soloists at this service were Robert Morton, bass; Minas Booras, baritone; Marlin Brighthill, bass; Glen Stark, tenor. The choirs under the direction of Mme. Arendt sang Part Two of the Bach Christmas Oratorio and an arrangement of familiar carols. Frieda Gross, contralto, and Helen Straube, soprano, were soloists at the Engineers' annual banquet on Dec. 19. Maxine Lagerstrom, contralto, gave a recital in Schenectady, N. Y., Dec. 27. She and Marie Saviniemi, soprano, appeared in Naperville, Ill., Jan. 14 and are singing a group of duets for the Chicago Musicians Club of Women on Jan. 29.

Goodwin-Laberge Studio Notes

Josephine Swinney, mezzo-soprano, has had roles in the following operas with the Chicago Opera: Louise, Manon, Tannhäuser, Lohengrin, Rigoletto and Martha. Her club engagements during December included the Woman's Clubs of Englewood and Morgan Park, Rotary Club of Indianapolis and of Forest City, Ia. Gertrude Gressens was contralto soloist in Messiah with the Lutheran Oratorio Society. Cathryn Caligari, dramatic soprano, sang the leading role in The Merry Widow with the Roseland Operatic Club, for the Open Forum Club and at the North Shore Hotel Evanston. John Gretowski, baritone, has returned from a tour of the Pacific Coast as soloist for the Barger Productions Company. Robert Rayfield, tenor, sang at Hardings during the Christmas season and with Sada Kirschner, contralto, was heard in joint recital at St. James Methodist Church. Miss Kirschner has been appointed soloist at Washington Boulevard Temple. Robert Thatcher, baritone, was soloist at the Kiwanis Club convention at the Sherman Hotel and for the University Club. Shirley Gustafson, soprano, was soloist at the United Lutheran Church of Oak Park on Dec. 28. Anne Kruzic, soprano, gave a recital at Grace Lutheran Church and was soloist there in Buck's Coming of the King. Robert Hemman, bass, and Rosadelle Schultz, soprano, were soloists in the same cantata at Christ Evangelical Lutheran Church. Lillian Lindskog, contralto, was soloist at the annual Christmas party at First Baptist Church, Oak Park. Janice Mack, contralto, sang at St. Matthew's Church on two occasions.

Auditorium Building Recital Hall Events

Recital Hall has been the scene of these programs recently: Zerline Metzger presented two performances of the Tales of Hoffmann on Jan. 14 and 23; Dale Carnegie gave a lecture on Jan. 18; Mario Carboni's students were heard in a voice recital, Jan. 21; Opera Singers, Inc., presented a concert under the direction of Amanda MacDonald, Jan. 26; Dr. Elmer Hicks gave health lectures Jan. 28 and 29. In Perrin Hall, Mary Anson Richardson's students gave a piano recital, Jan. 7; the Young Artists Group of the Chicago Artists Association was heard in a program, Jan. 9; Hans Rosenwald began a forum of five musical discussions on Jan. 10; Lydia Truc was heard in a piano recital on Jan. 14.

Tosca Berger Honored

Tosca Berger, head of the violin department at the University of Tulsa conservatory and concertmaster of the Tulsa Symphony, has been initiated as an honorary member of Sigma Gamma chapter of Sigma Alpha Iota at the university.

Burnham-Wragg Piano School Students in 2 Concerts

Two programs were presented recently by students in the Burnham - Wragg Piano School. Roberta Bloxsom, artist-pupil of Russel Wragg, was heard in works of Bach, Beethoven, Chopin, Brahms, MacDowell and Mr. Wragg by a large audience.

Betty Rose, artist-pupil of Thuel Burnham, was also heard by a large audience in works of Bach, Beethoven, Chopin, Debussy, MacDowell, Shostakovitch, Satie, Tansman, Gretchaninoff, Copland, Slavenski and Wragg. With Ireyne Starikoff, formerly of Paris, she presented a two-piano arrangement of the Coronaton Scene from Boris.

Embree Artists Presented in Connecticut and Long Island

Artists affiliated with the Embree Concert Service, Inc., are having an active month fulfilling engagements for concert associations in Long Island and Connecticut. La Meri, dancer, gave her Dances of Many Lands in Huntington, L. I., on Jan. 8 and the following night in Milford, Conn.

Charles Hackett, Metropolitan Opera tenor, and Ruth Breton, violinist, appeared in Riverhead, L. I., on Jan. 9.

The Littlefield Ballet gives a Patchogue, L. I., program on Jan. 24. Frederick Bristol, pianist, and George Byron will be heard on Jan. 30 in Milford, Conn.

MINA EARNEST,

soprano, was heard with Eleanor Berger, mezzo-soprano, Beatrice MacCue, contralto, and Gertrude Plaga and Elizabeth Ball, pianists, on Jan. 18 at the second in the series of musicales presented by Tau Alpha Chapter of Mu Phi Epsilon, national music honor society, at the Hotel St. Moritz, New York, under the direction of Mrs. George Kingdon Parsons, chapter president

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Musical Art Quartet Under Halmans Management

The Musical Art Quartet now is under the exclusive management of Ray Halmans, former associate of the late Richard Copley. The Quartet, which is composed of Sascha Jacobsen and Paul Bernard, violinists, Marie Roemaet-Rosanoff, cellist, and William Hymanson, violist, will fill concert engagements in the United States and Canada and is again planning a series of Town Hall concerts for 1940-41. The Quartet plays at the Frick Collection in New York on Feb. 11.

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Montreal Orchestra Events Present Galaxy of Solo Art

Vronsky and Babin, Roland Gundry Heard Under Pelletier—Buxton and Pernel with Clarke Forces—Eisenberg in Recital

MONTREAL, CAN.—A large audience greeted Wilfred Pelletier and the orchestra of Les Concerts Symphoniques at the opening of the sixth season at Plateau Auditorium. The tremendous ovation accorded to the musical director bore testimony to the admiration and esteem in which he is held. Mozart's concerto in E flat for two pianos was given a delightful and flexible execution by the admirable duo-pianists, Vronsky and Babin, who played three other items. Wagner's Faust Overture opened the program.

The second concert took place two weeks later with Roland Gundry as soloist. The young violinist won tumultuous applause from the capacity audience in Bruch's Concerto in G minor and proved to be an artist of considerable calibre. He was recalled many times.

Montreal Orchestra Sessions

The Montreal Orchestra opened its tenth season at His Majesty's Theatre with an impressive program under the direction of Douglass Clarke. The guest artist, Eugenia Buxton, gifted American pianist, gave a fresh and vigorous performance of the piano part in Dohnanyi's Variations on a Nursery Rhyme and again distinguished herself in Turina's Rapsodia Sinfonica.

Under the local management of J. A. A. Gauvin, the San Carlo Opera gave five representations. Performances of Faust, Carmen, Rigoletto, La Boheme and Madam Butterfly were given at the Forum, the huge sports auditorium, where a numerous public warmly greeted the singers.

The Ladies' Morning Musical Club presented the Belgian Piano Quartet at the Ritz-Carlton Hall. The four players offered Julian Bautista's Second Sonata Concertata (heard for the first time here) and proved to be a musical unit of unusual rank.

Under the auspices of the same club, Maurice Eisenberg made his first appearance here, and proved to be one of the most accomplished instrumentalists to come here. Harry Kaufman was an exceptionally efficient accompanist.

Under Sir Ernest MacMillan, the third concert of Les Concerts Symphoniques marked the first appearance of Ellen Ballon after a long absence. The Canadian pianist, in the Grieg Concerto, was justly applauded for her brilliant performance. Francescatti, French violinist, made his local debut as soloist in Brahms' Violin Concerto with this orchestra. He disclosed a superb technique and interpretative ability, under the baton of Jean Marie Beaudet, musical director of CBC.

The Montreal Orchestra with its noted guest artist, Yves Tinaye, baritone, offered a program of early sacred music which proved treasurable. The next program brought an excellent reading of Jaromir Weinberger's Variations and Fugue on Under the Spreading Chestnut Tree. Reginald Stewart, pianist, was soloist in Rachmaninoff's Second Piano Concerto and played it in an impressive manner.

Youthful Pianist Impresses

After three years of study in Paris, André Mathieu, nine-year-old pianist and composer, was heard at the Plateau Auditorium, demonstrating astonishing gifts for such a young performer. The Montreal boy's program, largely devoted to his own compositions, revealed that he is, even now, a musical thinker uncommonly advanced and a well-developed pianist. Rodolphe Mathieu, his father, was at the second piano for two of the items.

Under the auspices of the Ladies' Morning Musical Club, Eugene List was heard at the Ritz-Carlton Hall, in a program of much interest which revealed the pianist as an artist of temperament and feeling. The same organization offered its subscribers a splendid recital by Dorothy Maynor, who made her first local appearance. The Negro soprano scored a decisive hit because of her vocal equipment and musicianship. Arpad Sandor was an able accompanist. The next concert of the series was given by William Primrose, viola player, and Jesus Maria Sanroma, pianist. The soloists presented chamber music of rare quality and attracted a capacity crowd.

J. H. G.

HARRIET EELLS,
soprano, will give her Town Hall, New York, recital, postponed from Jan. 21 because of illness, this month. On Feb. 10 Miss Eells returns to sing her third Cleveland concert with Joseph Szigeti, violinist, as associate artist, in Severance Hall.

Roth Quartet Fulfilling 50 Engagements on Tour

Fifty engagements in three months are keeping the Roth Quartet busy as the new year opens. The ensemble appeared at the University of Wisconsin, gave two concerts in Milwaukee, offered a festival of five programs in Ames, Ia., following two Boston concerts and programs in Atlanta, Savannah and six concerts at the University of Georgia. Fifteen engagements in the Middle West, Oklahoma and Texas, precede the arrival of the quartet in New York for two concerts on March 8 and 10. Engagements then follow in Buffalo, Granville, Middlebury and two concerts at the Library of Congress in Washington, D. C.

McClanahan Starts Series

Richard McClanahan began a series of ten lecture-demonstrations on the Matthay approach to the fundamentals of piano technic and musicianship, on Jan. 20 at the Rittenband Studios in Newark, N. J.

Mr. McClanahan on Jan. 17 discussed the Matthay principles before members of the Oxford Piano Court being given by Mrs. Hilda Holt at the New York College of Music.

Rascher Joins Faculty at Manhattan School

Sigurd Rascher, who made his Town Hall debut on Jan. 7 and who appeared earlier as saxophone soloist with the New York Philharmonic and Boston Symphony, has joined the faculty at the Manhattan School of Music, New York, according to Janet D. Schenck, director. He gave a concert for the benefit of the scholarship fund at the school on Jan. 19 with George Robert at the piano.

Peerce Concludes Gouverneur's First Concert Series

GOUVERNEUR, N. Y.—Appearance of Jan Peerce, tenor, here Dec. 16, brought to a close the first season of the highly successful Gouverneur Concert Association's series of four concerts. This community had never enjoyed the privilege of "big name" artists because its size seemed insufficient to support them. The Embree Concert Service, through the Gouverneur Concert Association, arranged the series, with a membership campaign. It is hoped that its success will provide the stimulus for a considerably larger membership in 1940. N. R.

Studio Club Hears Bergman

Marion Bergman discussed contemporary music in a lecture-recital on Jan. 16 at the Studio Club, New York. Her program was devoted to Prokofieff, Poulenc, Rufty, Pinto, Suk, Novak and Tcherpnine works.

The January calendar of events found Betty White giving a dance program on Jan. 5. Kathleen Shea, soprano, appeared on Jan. 9 and Mary Jane Gillen, 'cellist, on Jan. 12. Other events listed include Mildred Wimmer, mezzo-soprano, 19; and Selma Mednikov, pianist, 30.

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Final Days of Free Poland Found Public Avid for Music

Earl Maiman, American Pianist, Tells of His Concerts in Europe Before War's Outbreak

Earl Maiman, the last American pianist to appear in Poland before the outbreak of war, relates that, although the country expected to be invaded and the people were nervously awaiting the worst, they retained their interest in music. His concert in Warsaw with the Philharmonic Orchestra was largely attended, Mr. Maiman told the Musical Courier on his recent arrival in New York.

"Musicians in Poland want to come to this country," Mr. Maiman said. "I had gone abroad in order to get experience, and my first recital was in Geneva. However, I soon learned that the best experience to be had is in this country. I went to Poland primarily to make a pilgrimage to Chopin's shrine and to gather 'atmosphere.' Then, too, the traditions of the Liszt concerto interested me and I also wanted to find out how the music schools functioned abroad.

"I am satisfied that the Manhattan School of Music, from which I was graduated and on the faculty of which I have spent three years, can learn nothing about music instruction methods even from the Warsaw Conservatory.

"I also made a brief visit to Scandinavia and was keenly interested in their attitude toward American artists. They were enthusiastic in their reception and they are watching and wondering what the United States will do in the present crisis."

Mr. Maiman expects to continue his work at the Manhattan School in addition to his concert work. While there he was a pupil of Harold Bauer and also of the founder-director, Janet D. Schenck, whom he credits with "discovering" him.

He has been giving concerts since his return in New England, both with orchestra and in solo recital and this month goes to the Middle West to fulfill engagements.

Cleveland Institute of Music Faculty in Concerts

CLEVELAND, O.—Josef Fuchs, head of the violin department of the Cleveland Institute of Music and concertmaster of the Cleveland Orchestra, presented works of Bach, Nardini, Faure, Paganini, DeFalla and Arbos in a recital at the institute on Jan. 10. Lawrence Stevens, of the piano faculty, was accompanist.

Beryl Rubinstein, director of the institute, and Arthur Loesser, associate head of the piano department, gave a two-piano recital on Jan. 21 at Town Hall, New York. Their program included Mr. Rubinstein's suite for two pianos which was also played on Jan. 26 at Public Hall here in their joint appearance, under the direction of Mrs. Emil Brudno, with Gregor Piatigorsky, cellist.

EARL MAIMAN

Nevada Van der Veer, head of the voice department, gives a recital at the institute on Feb. 7. Her program lists scores by Schubert, Richard Strauss and Herbert Elwell, the latter head of the theory and composition department.

Six afternoon programs were given in the recently concluded first series of transcontinental broadcasts over CBS. Beryl Rubinstein, Nevada Van der Veer, Josef Fuchs, Arthur Loesser and Marie Kraft were heard, assisted by student-artists Miriam Berg, Mary Van Kirk, Marian Matousek, Harold Fink, Victoria Kerner and James Caesar.

Mr. Rubinstein gave a recital at Cornell University, Ithaca, N. Y., and at the New York Town Hall. Mr. Loesser appeared at Town Hall. Both artists returned to Cleveland to play the two-piano concerto by Poulenc, with the Cleveland Orchestra.

Boris Goldovsky, head of the opera department, gave a concert at Canton and Marie Simmelink Kraft, mezzo soprano, her annual recital at the Institute, singing two songs by Clevelanders, Arthur Shepherd's Where Loveliness Keeps House, and Lawrence Stevens' Mirage.

Mary Van Kirk, winner of the first voice prize of the Great Lakes section in the National Federation of Music Clubs contest last year, sang in Messiah at Medina, O., with Marcia Bissell, also an institute pupil. On the same day, Miss Van Kirk was heard at the 100th anniversary dinner of the Akron Beacon-Journal. She also sang at the Aurora Study Club in Aurora, accompanied by Harold Fink, and with Walberg Brown's Orchestra at the Hermit Club.

Miriam Berg, Marjorie Phelps, Fred Lansinger, and James Meena, pupils of Nevada Van Der Meer, sang in Messiah at Heidelberg College, Tiffin. Miriam Berg of Spokane, Wash., was heard in Messiah at Berea, Ky., Richmond, Ky., and in Sandusky.

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(*Continued on page* 33)

Cleveland Greets Novelty by Poulenc

Loesser and Beryl Rubinstein Soloists—Tansman Score Done

CLEVELAND, O.—A local novelty was Poulenc's concerto for two pianos with orchestra, introduced by the Cleveland Orchestra, under the direction of Dr. Artur Rodzinski at the Dec. 21 and 23 pair of concerts. Arthur Loesser and Beryl Rubinstein, leading duo-pianists on the local and national scene, were the interpreters of the witty and significant composition. It was followed by Alexander Tansman's Sonatine Transatlantique, which did not measure up to the intelligent treatment accorded the Poulenc work.

Rudolf Ringwall, the Cleveland Orchestra's able associate conductor, led his annual concert pair, a Russian program including the Symphony in E minor by Rachmaninoff, Tchaikovsky's Nutcracker suite, and works by Glinka and Borodin. Mr. Ringwall's forte is interesting program building, well defined musical appreciation, qualities amply demonstrated in this program.

Ballet Russe in Novelties

The Ballet Russe de Monte Carlo was hailed in its annual three-day session at Public Music Hall, with the Cleveland Orchestra furnishing the symphonic background. Capacity audiences were responsive to all the offerings, including favorites such as Sylphides, Swan Lake, Gaité Parisienne, The Blue Bird, and Spirit of the Rose—and new creations such as Massine's interestingly modern Rouge et Noir with the Shostakovitch First Symphony as its inspiration; the American folk ballet, Ghost Town; The Devil's Holiday (innocent enough despite its title), to Paganini-Tommasini music, and the colorful, spirited Caprice Espagnol of Rimsky-Korsakoff. Schumann's Carnaval and a revised Fantastic Toy Shop were charming morsels. Of the fantastic, incomprehensible perversion of the Bacchanale from Tannhäuser, with surrealist décors, the least said, the better. It was applauded nevertheless.

Women's Orchestra Appeals

Two young Cleveland organizations, gaining in prominence and acclaim, are making a distinctive niche for themselves and are called upon to assist in important local events. Under Hyman Schandler's direction, the Cleveland Women's Orchestra furnished a fine program for the Scholarship Fund of the Fortnightly Musical Club at Severance Hall. Mr. Schandler chose Brahms' First Symphony and gave it a scholarly, most creditable reading. Robert Horak, aged 17, of exceptional violin talent, and pupil of Charles V. Rychlik, performed the Paganini D major Concerto in Wilhelmj's version with ease and splendid technical command.

More "Opportunity" Programs

This year's series of five Opportunity Concerts sponsored by the Recreation Department of the City, under J. Noble Richards, Recreation Commissioner, opened with a program by the Cleveland Philharmonic Orchestra conducted by F. Karl Grossman. It presented two movements from Brahms' Third Symphony, the Bach Concerto for two violins, played by Vincent Greicius, concertmaster of this fine organization, and Walter Cerveny; Smetana's Moldau, Borodin's Caucasian Sketches and other works. Miss L. E. Joki is planning to transfer these concerts to the large Public Music Hall, seating capacity 3,000, because of the great interest displayed by the public. The programs are entirely free of charge and were introduced on this first occasion by Mr. Richards and Mayor Harold H. Burton.

Piano and Choral Events

Three piano recitals by Boris Goldovsky attracted his devotees to the capacity of Wade Park Manor Ballroom. He again displayed his superior qualities of musicianship in works ranging from Scarlatti, Bach-Busoni Chorales, through Beethoven of the last period and the ensuing romantic school, closing with five Scriabin Etudes. To this reviewer his all-Brahms program, the second in the series, revealed his full powers impressingly. Here he was assisted by Margaret Goldovsky, who was heard in eighteen rarely performed songs by the German master, permeated by fine artistry.

In directing the first Singers' Club concert of the season, Mr. Goldovsky used some rare material, including an effective Tarantella by Randall Thompson, a Fantasia on Christmas Carols by Vaughan Williams and excerpts from Berlioz' The Damnation of Faust. In the latter two selections, John Brownlee, baritone of the Metropolitan Opera, dispensed the solo parts expertly, besides appearing with great success in a number of well chosen solos by Mozart and a group of four French songs. Encores were graciously granted and enthusiastically received.

Alec Templeton played a return engagement for the Women's City Club at Severance Hall to an audience that filled hall and stage; his offerings brought an admiring throng to its feet in appreciation of his unusual talent. R. H. W.

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ANNETTE V. ZUCH,

recently appointed to direct the Melodists Singing Club, presented her pupils in a piano recital on Jan. 28 in the Carnegie Chamber Music Hall, New York. A choral program will be presented in the spring by Miss Zuch.

New Music Group in First Program

A program ranging from Loeillet to Albert Hay Malotte, Ernest Bloch and Paul Hindemith was presented by the New Music Group in Carnegie Chamber Music Hall, New York, on Jan. 11. Milton Wittgenstein, flutist, Lois Wann, oboist, and Max Sinzheimer, pianist, were heard in the seventeenth century composer's D minor sonata. James Phillips, bass, sang Buxtehude's Gott, hilf mir, and Mozart's Il Re Pastore was sung by Paula Fire, soprano, with Helen Sinzheimer, violinist, and Max Sinzheimer, pianist. Bach's G major sonata for two flutes, cello and harpsichord had Milton Wittgenstein, Paul Siebeneichen and Max Sinzheimer as interpreters. Following Nietzsche's introduction to Zarathustra, read by James Phillips, Helen and Max Sinzheimer played Bloch's Baal Shem. Miss Fire sang Dvorak's Gypsy Melodies and Bachelet's Chère Nuit, and Mr. Phillips was heard in Malotte's Dreamer and Lewis Raymond's Calaban in the Coal Mines. Hindemith's sonata for oboe and piano, played by Miss Wann and John Coleman, pianist, completed the program.

Hyperion Society Celebrates

The Hyperion Society of Music and Associate Arts on Jan. 5 observed the eighty-second birthday of Rosalie Heller Klein, honorary president and chairman of programs and former founder-president of the New York Matinee Musicale. The celebration was held in Hyperion House, home of Henry Steigner. The program arranged by Victor Tallarico, was given by Clara Blackman, violinist; Dick Byrer, baritone; Ruth Melcher, pianist; Ernest Tallarico, saxophonist; and Cecilia Marin, who sang Spanish songs in costume. Victor Tallarico was accompanist. Hunter Sawyer, conductor of the Washington Heights Choral and Oratorio Society, spoke. The guest of honor was present to receive felicitations.

Garbousova Opens Tour

Raya Garbousova, cellist, opened her concert tour as soloist with the Detroit Symphony on Jan. 4, playing the Haydn Concerto in D major. On Jan. 8, Mme. Garbousova was guest artist with the Women's Musical Club of Toronto. She visited St. Louis, Mo., and Janesville, Wis., and gave a recital in Town Hall, New York, on Jan. 22, after which she will appear in California, Washington and Canada.

Aksarova in London

Valentina Aksarova, soprano, was soloist in three Russian historical programs, given in Wigmore Hall, London. At the first Edwin Evans spoke. The second program was given with Frantz Osborne, pianist. May Mukle, cellist, assisted at the final concert.

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Philadelphia's Concert and Operatic Calendar Crowded

Elman and Amansky Orchestra Soloists—Young Artists Bow —Opera by 2 Local Companies

PHILADELPHIA.—The soloist for the Philadelphia Orchestra concerts of Jan. 5 and 6, was Selma Amansky, soprano, who sang Scheherazade by Ravel in artistic manner, revealing a voice of splendid power and even tone quality. In the second song she had the valuable assistance of William Kincaid for the pleasing flute obbligato. Miss Amansky was recalled many times. The other feature of the concerts was the Bruckner symphony No. 5.

Mischa Elman was the soloist for the concert Jan. 15, of the Philadelphia Orchestra, it being his only appearance here this season with the orchestra. Mr. Elman played two concertos—the one in G minor by Vivaldi, and the Mendelssohn. In each he showed those masterly traits which have long made him a favorite in musical circles, and he scored the usual tremendous success.

The fourth concert for youth, Mr. Ormandy conducting, took place on Jan. 17, before a crowded house. The soloist was a fifteen-year-old pianist, Robert Cornman, a pupil of David Saperton at the Curtis Institute of Music, who had won the honor by competing last spring with many others. He played the Liszt concerto in E flat major, showing a remarkably fine rhythmic sense, a tone of beauty and strength and an excellent feeling for the work as a whole.

Rigoletto Sung with Guests

The Philadelphia LaScala Opera Company presented Rigoletto, on Jan. 13, before a large, enthusiastic audience. Rarely has a better performance of this opera been seen and heard here. Robert Weede had the title role and in acting and singing exceeded his many excellent previous appearances. Hilde Reggiani made her Philadelphia debut at this time, coming from the Metropolitan Opera Association of New York. Her voice is youthful, clear, high, flexible, and her personal appearance charming. She scored a phenomenal success. Jan Peerce, as the Duke was in equally good voice, and did some of the best acting he has yet done here. His beautiful tenor voice delighted listeners. Lesser roles were excellently taken by Nino Ruisi as Sparafucile, Lillian Marchetto as Maddalena, Benjamin Grobani as Count Monterone; Virginia Blair, Theodore Bayer, Adeline Naccarelli, Costanzo Sorvino, Blakely Ritter, Marie Dougherty and Theodore Czerwinski. Giuseppe Bamboschek kept the orchestra in bounds so that the singers could at all times be heard. The choruses also did some fine work, and the ballet under the direction of William Sena pleased.

Butterfly by Resident Singers

The Philadelphia Opera Company, composed of young singers living in this city and vicinity, or receiving their musical training here, gave a good performance of Madam Butterfly, under the musical direction of Sylvan Levin. Frances Greer, heard in each of the preceding operas by this company this season, had the title role, and again demonstrated her remarkable talents in the dramatic and vocal fields. Robert Gay, as Sharpless, although a young-appearing consul, sang with the best diction of the cast, his voice resonant and of good quality. Fritz Krueger as Pinkerton also sang well. Nancy Fishburn was splendid as Suzuki, as were Mackey Swan as Goro, and Luke Matz as the Bonze. Also satisfactory were Evelyn Martz, Frank Cappelli, Albert Given, Edward T. Nyborg and little Patricia Van Sciver.

Several radical changes were made in traditional details of the libretto and in the scenery, some convincing and others less so. Mr. Levin returned to the original plan of having the last two scenes blended into one. He was master of his forces at all times, doing superb conducting. Hans Wohlmuth was the artistic stage director.

Norman Carol, eleven-year-old violinist of this city, appeared as soloist with the Pennsylvania WPA Symphony Orchestra, in Irvine Auditorium on Jan. 7, playing the Mendelssohn concerto with amazing technical assurance and clarity.

Curtis Faculty Recitals

An unusual recital was given in Casimir Hall of the Curtis Institute of Music, by Ralph Berkowitz and Vladimir Sokoloff, pianists, graduates of the Institute and now members of its faculty. They had arranged a program of original music for four hands at one piano, including works of Beethoven, Mozart, Schubert, Mendelssohn, Bizet, Debussy and Casella. It was a well-planned list, each work being interesting. These young men have long demonstrated their pianistic talents, and this program further demonstrated their talent for ensemble.

Another concert of more than ordinary interest given at Curtis was that of Felix Salmond, cellist and head of that department at the Institute, assisted by Ralph Berkowitz, pianist. The program consisted of five sonatas by Beethoven—F major, Op. 5, No. 1; C major, Op. 102, No. 1; G minor, Op. 5, No. 2; D major, Op. 102, No. 2, and A major, Op. 69. This was a formidable task, but as usual when Mr. Salmond plays, the difficulties melted away into sheer beauty and power.

M. M. C.

MacDowell Benefit Concert at Haubiel Studios

The studios of Charles Haubiel were crowded to capacity on Jan. 9 when a MacDowell Benefit concert was presented. Mr. Haubiel, concert pianist and composer, made brief comments on the program and also played. Frances Blaisdell, flutist, Alex Williams, clarinetist of the Philharmonic, and Dorothy Baker, soprano soloist at St. Bartholomew's Church, participated in the program. The instrumentalists presented solos and duets and Miss Baker sang two groups of songs. Mrs. Edward A. MacDowell was the guest of honor. The proceeds will be used to assist in the work of restoring that part of the MacDowell Colony which was damaged by the hurricane in 1938.

Lois Bannerman Recitals

Lois Bannerman, harpist, was heard in joint recital on Jan. 4 with Nina Tarasova, soprano, at Aliquippa, Penna.; in West Pittston, Penna., on Jan. 8; at the Hotel Astor on Jan. 16; at Asheville, N. C., 26; Greenville, Tenn., 29; East Radrof, Va., 30; Westminster, Md., 31 and tonight in a return engagement appears at Fort Royal, Va. On Feb. 6, Miss Bannerman will be heard in Kittany, Penna.; 8, Jackson, O.; 9, Montogmery, W. Va.; 11, East Williston, L. I.; and 16, Garden City, L. I.

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Heard in the Studios

Estelle Liebling

Grace Panvini, coloratura soprano, participated in the Metropolitan Auditions of the Air on Dec. 10, on the La Rosa program over WOR on Dec. 12 and was a soloist at the Radio City Music Hall, New York, the weeks of Dec. 14 and 21.

Ethel Taylor, soprano, played the lead in the Desert Song at the Earle Theatre, Washington, D. C., the week of Jan. 12. Ralph Blane, baritone, is with the Martins Quartet in Three After Three which opened at the National Theatre in that city on Jan. 8. Myra Manning, soprano, touring with the San Carlo Opera Company, sang there during its engagement. Garfield Swift, baritone, will be heard on Feb. 9 at the Mayflower in the nation's capital for the Finnish Relief Fund.

Helena Bliss, soprano and Mario Fiorella, baritone, gave a recital at the Scranton, Penna., Kiwanis Club's annual inaugural ball on Jan. 15.

Elsa Zebranska, mezzo-soprano, participated in the Metropolitan Auditions of the Air on Jan. 28. June Forrest, coloratura soprano, appeared at the Radio City Music Hall, New York, for two weeks beginning Jan. 11. Martha Errolle, soprano, appears nightly at the Cafe de la Paix, New York. Sue Read was featured as the NBC Television Girl with the Fred Allen program on WEAF on Jan. 3. Catherine Barclay, soprano, assisted in producing the pageant at the Three Arts Club during the holidays.

All are artist-pupils of Estelle Liebling.

Bruce Spencer King

Virginia Ruggerio, soprano, sang arias from La Traviata and Rossini's Pastorella Delle Alpi for the Woman's Forum at the Warwick Hotel, New York.

Arturo D'Amico recently gave a program in Stamford, Conn. Marghrita Gentile sang at a benefit concert in the Brooklyn (N. Y.) Academy of Music. Maria La Mura was heard in an aria from Madam Butterfiy and a group of songs for the Italian Teachers Association.

Gene Hamilton, bass, and announcer for several radio programs including Toscanini's broadcasts, sang three Schubert songs at a musicale given by Francis Eggleston. On the same program Nita Coleman, soprano, just returned from operetta engagements in Munich, was heard in Mimi's aria from La Boheme and Schubert and Brahms songs. M. Wesalouskaus, tenor, gave a group of Lithuanian songs.

All are artist-pupils of Bruce Spencer King. Mr. King's Choral Ensemble gave a benefit performance on Jan. 22 under his direction for the Fifth Avenue Hospital.

Beatrice MacCue

Beatrice MacCue has formed The Symphony Trio, consisting of herself, Zella Gentry and Eleanor Berger, which, with Florence Petrucelli, pianist, appeared before the Soldiers and Sailors Overseas League recently. They also sang at Beta Theta Pi house, New York. All are members of the chapter. Items by Speaks, Henderson, Romberg and Weaver made up their program.

Platoff Cossack Chorus Making First U. S Tour

The General Platoff Don Cossack Chorus began its first American tour under the direction of the Metropolitan Musical Bureau in Aiken, S. C., on Jan. 11. The chorus, which has sung on every continent, made its American debut at the San Francisco Fair last season. Led by Nicholas Kostrukoff, it comprises 27 singers and dancers.

ELVIRA V. DEL MONTE,

lyric soprano, pupil of Viktor Fuchs, recently gave a program at Griffith Auditorium, Newark, N. J. Forthcoming appearances are scheduled for New York, Philadelphia and again in Newark. Miss Del Monte, who was the winner for three years in the Essex County Atwater Kent Auditions, is soloist at St. Mary's Church, Elizabeth, N. J., and also is a teacher.

Lucille Manners and Louis Dornay in Studio Recital

Lucille Manners, soprano, featured on the Cities Service radio program, and Louis Dornay, dramatic tenor and teacher of Miss Manners, presented a joint program on Jan. 14 at the Dornay-Culp Studios, New York.

Miss Manners, heard recently in a Town Hall, New York, program, sang works of Szulc, Fauré, Pierné, Paladithe, Schumann, Straus and Brahms and disclosed a warm, rich tone, an extensive vocal range, notable production and impeccable intonation. Interpretative sensitivity and stylistic appreciation of her selections marked her singing.

Mr. Dornay's artistry revealed his operatic background. A virile, vibrant voice and emotional and dramatic interpretations were evident especially in Sinding's Ein Weib, Holmes' Au pays and Moussorgsky's Trepak. His keen sense of humor was apparent in his second group which included several exquisite Holland songs and English numbers by Gustav Klemm and C. Armstrong Gibbs.

Artistic accompaniments and close collaboration with the two artists marked the work of Betsy Culp, pianist.

Numerous encores were necessary. A reception for Miss Manners followed the recital. G.F.

Boyce Named President of Glee Club Conductors

Alfred Boyce, conductor of the Brooklyn (N. Y.) Apollo Club, was chosen president at a recent meeting of the Conductors Club of the Associated Glee Clubs of America in the Hotel Woodstock, New York. James Maxwell Roche, conductor of the Bell Chorus of New York and the Nassau County Glee Club of Hempstead, L. I., was named vice president. Bailey Harvey, conductor of the Nautilius Glee Club, Brooklyn, was chosen secretary and Roy Steele, conductor of the Savings Bank Male Chorus and other clubs, was elected treasurer.

Plans are being made to extend the club to a national organization which will include as members conductors of all glee clubs affiliated with the Association. Separate chapters will be formed.

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New York Recitals

(Continued from page 11)

Hall, Jan. 16, to a large audience. A Concerto for two pianos by Vittorio Giannini, dedicated to the performers, had its premiere at this time, its three sections, markedly tuneful, abounding in elaborate passage work for the two instruments. The list opened with an arrangement by Lev Conus of the overture to Mozart's Marriage of Figaro, skillfully scored. There was also a transcription by Boris Goldovsky of Bach's choral prelude, Ach, wie flüchtig; and another by Mr. Luboshutz of Rimsky-Korsakoff's Capriccio Espagnol, both effective. The artists impressed by their stylistic knowledge, excellent adjustment of dynamics and finesse of performance. The applause was warm and several encores were added.

Bruno Eisner's Debut

Bruno Eisner, the well known Viennese pianist, made his American debut with a recital at Town Hall on Wednesday afternoon, Jan. 17. His interestingly balanced program consisted of the Beethoven Thirty-Two Variations in C minor and the Sonata in E flat (Les Adieux); the music of two contemporary composers, a Sonatina by A. W. Binder, and Portrait of Scriabine and Etude in C, by Bernard Wagenaar; and Chopin's Sonata in B flat minor and several shorter pieces.

Mr. Eisner was particularly brilliant and effective in his projection of the new compositions, of which Mr. Binder's Sonatina in three movements emerged with most character in the recitative. Mr. Wagenaar's Etude was a technical piece, airy and fleeting in the romantic manner, and the Portrait of Scriabine was a nostalgic reminiscence of that composer's palette. His Beethoven playing was marked by musicianly taste and understanding.

Erica Morini Plays

Jan. 17 appeared to be a letter day (or rather evening) for admirers of Erica Morini, as they bought tickets in such quantities that Town Hall not only had every regular seat filled, but also had to put some scores of chairs on the stage in order to accommodate the rush of attendance. Undoubtedly it was brought about partly by the fact that the violinist had scored so strikingly at a recent Philharmonic concert when she performed the Tchaikovsky concerto under Stravinsky's direction.

At her Town Hall recital the artist rewarded her listeners handsomely with a program, which if decidedly long was on the other hand unusually representative. It consisted of Tartini's G minor sonata, Mozart's A major concerto, Franck's sonata, some Paganini numbers (including the Moses Fantasie) and pieces by Sarasate and De Falla.

Miss Morini presented violin playing of first rank, in musicianship, tone, bowing, and execution. There was no phase of fiddle art which she did not master convincingly, impressively, delightfully, and in a manner that altogether realized the great promise of her earlier career. She endeared herself to musicians with her penetrative revealments in the classics, and to the average patron with her graces of delivery and her brilliance in technic. Her success was towering. Max Lanner officiated at the piano in expert affiliation with the soloist.

Trio of New York in Brahms List

An all-Brahms program enlisted the Trio of New York, Carl Friedberg, piano. Daniil Karpilowsky, violin, and Felix Salmond, cello, in Carnegie Hall on Jan. 17. The trios heard were those in C minor, op. 101, C major, op 87, and B major, op. 8, the last in a revised version. Although the hall was somewhat capacious for so intimate a type of music-making, this was partly overcome by the use of a box setting on the stage. The players seemed in excellent accord and gave elevated and moving readings of the scores, despite the fact that the stringed instruments did not always sound with the fullness of the keyboard playing. There were numerous recalls from a large audience, attesting to the technical powers and high musicianship of the artists.

Ethel Elfenbein in Debut

Ethel Elfenbein, young Brooklyn pianist, made her debut in Town Hall on the afternoon of Jan. 20 in a program which included three sonatas of Scarlatti, Liszt's transcription of Bach's A minor organ prelude and fugue, the D minor, op. 31, No. 2 sonata of Beethoven and some Schumann, Brahms, Debussy, Albeniz and Prokofieff numbers. Possessed of a good tone and agile fingers, the newcomer played her varied list in good style. If her approach was somewhat pedantic, it was probably because she has not as yet plumbed the emotional depths of these scores. A large audience cordially received the newcomer.

LOUISE ARNOUX

gave a program for the National Women's Council of the United States at the Master Art Institute, New York, on January 5. Mme. Arnoux has appeared recently with her Young Singers of Old French Songs over WOR, WMCA and given a television program over NBC. Other recent engagements with the group include the United Hospital in Portchester, the Professional Children's School and a program at Madame Shephard Farri's home in New York.

New Friends of Music

A trio of famed musicians joined in presenting the Town Hall program of the New Friends of Music on Sunday evening, Jan. 21, the performers being Adolf Busch, Emanuel Feuermann and Rudolf Serkin.

They were heard in trios by Beethoven, D major, opus 70, No. 1; Mozart, C major (K. 548); and Brahms, C major, opus 87.

Seldom in New York has chamber music received such understanding, devoted, finely toned and balanced interpretation and delivery as on this occasion. The various styles of the compositions registered convincingly, and while here and there the artists shone individually with especially lovely graces of sound or execution, it was due to the intention of the music itself and not to any desire to outshine the ensemble.

Oliver Stewart Resumes Florida Activities

MIAMI, FLA.—Oliver Stewart, tenor, has resumed his post as soloist at Westminster Presbyterian Church and participated in the special holiday services. On Jan. 7, Mr. Stewart gave a recital at the Venetian Hotel and on Jan. 14 was soloist at the Hotel Urmey with the Urmey Trio. Mr. Stewart was heard recently as soloist with Arthur Pryor's Band at Bayfront Park, singing the Flower Song from Carmen and Speaks' Sylvia. He also gave a program for St. Agnes Guild of Holy Trinity Episcopal Church with Eleanor Clark Linton as pianist.

This month Mr. Stewart gives a second recital at Palm Beach. On March 22 he is soloist in Maunder's Olivet to Calvary at All Saints Church, Richmond, Va.

N. B.

Metropolitan Drive

(Continued from page 3)

Mr. Sloane indirectly praised Mr. Johnson's management, pointing out that under his direction the company has become self-supporting, and added that no part of the drive receipts would be necessary for current expenses.

He also revealed that the directors do not consider that any serious trouble will result from the threats of owners of parterre boxes to seek a court appraisal of the value of their holdings. He hinted that these boxes will probably be purchased on a subscription basis by the present owners for each season.

David Sarnoff, chairman of the radio division of the drive, said that radio listeners, estimated by Mrs. August Belmont to number 10,000,000, would be asked to contribute. In response to a question, Mr. Sarnoff said that NBC was not considering increasing its quota of Metropolitan broadcasts because this would not be practicable.

Mr. Sloane, without being specific, said it was hoped to make the Metropolitan a national music shrine and he expected Mayor La Guardia of New York to assist because of his interest in music. Under the purchase plan the price was set at $1,970,000, of which $500,000 cash will be paid and $1,470,000 will be in bonds and mortgage.

Replacement of the grand tier boxes by some 200 seats, in the fashion of another balcony, and air-conditioning of the entire house so as to make it available for year-round activities as a "center of community activities," were revealed as among the plans of the directors by Mr. Sloane.

Neither Mr. Johnson nor his assistant, Edward Ziegler, would comment further on the reported rift between Mr. Melchior and Mr. Leinsdorf. Mme. Flagstad was out of town and could not be reached for comment.

Mr. Leinsdorf that evening conducted the first performance of Götterdämmerung with the tenor in the role of Siegfried and each received ovations. There were no untoward circumstances, and cast and principals joined in a spirited performance.

Grete Schonwald Pupils Heard

Prof. Grete Schonwald, teacher of voice, presented her artist-pupil, Vera Avur, in recital at the New York College of Music on Jan. 18. Miss Avur on Jan. 25, appeared in joint recital at the school with Angela Chope. On Jan. 21, the two artists-pupils collaborated with another Schonwald pupil, Alice Schloman in a Verdi evening at the German People's High School in New York.

Passed Away

KENDALL K. MUSSEY, 54, founder of the Little Theatre Opera Company (which later became the New York Opera Comique) and former chairman of the Association of Music School Settlements in New York, died in this city on Jan. 18. Mr. Mussey at the time of his death was director of the Arden Galleries, New York. In 1917 he became director of activities for Mayor Mitchell's Committee on National Defense and supplied artists and entertainers at soldiers' training camps. He also was associated for eighteen years with the Brooklyn Music School Settlement. Surviving is his father.

GIUSEPPE STURANI, 64, for twelve years musical secretary of the Metropolitan Opera and former conductor of both this company and for the Manhattan Opera, under Oscar Hammerstein, died of a heart attack in his New York apartment on Jan. 17. His widow and a brother survive.

MRS. CATHERINE M. VARELA, 89, widowed sister of the late bandmaster, John Philip Sousa, died on Dec. 28. Mrs. Varela, who had lived in Washington, D. C., since she was 2 years of age, passed away at the home of her son, Osmund L. Varela, in Chevy Chase.

JOSEPH E. ELLIOTT, 57, first clarinetist of the Cincinnati Symphony Orchestra, died on Dec. 18 of a heart attack while in Muncie, Ind., with the orchestra. Born in Mulberry, Ind., he studied the clarinet with Charles Schuett and Alexander Selmer in Cincinnati and joined the orchestra in 1905 under Frank Van der Stucken.

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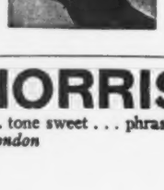

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League of Composers Opens Concert Season

Early American Choral Music Among Works Performed

The League of Composers, perhaps stirred by the musicological research of late in older native music, included early choral pieces of the 18th and 19th century in the first program of its seventeenth season, at the Modern Art Museum Auditorium, on Jan. 14.

The choral music and songs by William Lawes, William Billings, E. T. Pound, John Leach and several anonymous composers, performed by the Madrigal Singers under Lehman Engel, left no doubt of the vitality, humor and invention of this early musical Americana.

The Peaceable Kingdom, commissioned by the League from Randall Thompson in 1935, was the other choral work of the evening. Inspired by an early American picture of the same name, it is a series of a cappella pieces set to a text from the Old Testament. Though of somewhat uneven quality and purpose musically, the score, of more than twenty minutes' duration, contains sections marked by effective and solid writing.

The Charles Ives Sonata No. 4, for violin and piano, written in 1916, was given its first performance in New York on this occasion. Sub-titled Children's Day at the Camp Meeting, it revealed no spectacular idiom harmonically, being however melodically effective in the simple use of early religious tunes.

Walter Piston's Sonata for violin and piano also had a first performance. It began with a rather uncertain *moderato* first movement, followed by an *andantino quasi adagio* of long melodic lines, neither romantic nor overly modern, but meaningful if not particularly moving. With the final *allegro*, of rhythmic and melodic energy and development, the sonata proved itself a considerable work. Eudice Shapiro and Irene Jacobi were the fine interpretative artists. F. F. R.

Martha Lipton in Providence Recital

PROVIDENCE, R. I.—Martha Lipton, contralto, winner of the National Federation of Music Clubs' award at its Baltimore Convention, gave a recital at the Music Mansion for the Chaminade Club, which was attended by the largest audience in the club's history.

Songs which proved particularly attractive included To the Queen of Heaven (Dunhill), Bring a Torch, Jeannette, Isabelle (arr. by Dickinson), sung with infinite charm and inflections; Sweet Little Jesus Boy by Robert MacGimsey, in which quality of voice and interpretation were impeccable, and by way of contrast Old Christmas by Martin Shaw.

Miss Lipton has a voice of dramatic and moving power, well schooled and even, and a charming personality. She was recalled many times. B. N. D.

Photo by Jacobi, Hamilton, O.

DR. and MRS. EDGAR STILLMAN KELLEY

New Federation Post for Mrs. Edgar Stillman Kelley

Increasing interest of the Federation of Music Clubs in Music for Films is evidenced in the appointment of Mrs. Edgar Stillman Kelley as chairman of the Eastern Division of the National Committee on Motion Pictures. Mrs. Kelley will announce the Pre-View Committee, made up of New York critics and musicians, together with playwrights, for joint conferences.

Mrs. Kelley believes the influence of the moving picture is beginning to be felt by composers, from which a new technique may be evolved. Hollywood is studying the various problems involved, and the Federation of Music Clubs should be more conscious of the music to be provided in all films; many composers now in Hollywood are well equipped for eminently satisfactory products.

The Stillman Kelleys leave New York in February to attend the Cincinnati performance under Goossens of Dr. Kelley's symphonic poem, The Pit and the Pendulum. The Detroit Orchestra will soon perform his Beauty and the Beast, in which large choral forces are heard, at a Young People's Spring Festival.

Melchior to Be Soloist with Chorus of Blind Singers

Lauritz Melchior, Metropolitan Opera tenor, will be guest soloist when the chorus of the New York Institute for the Education of the Blind makes its public debut on Feb. 10 in Town Hall under the direction of Noel Kempton. The chorus comprises thirty-six mixed voices. The singers range in age from fourteen to twenty-one.

Prize Works Performed at Concert of N.A.A.C.C.

Ancient Instrument Society in Scores by Native Creators

At the third concert of the National Association of American Composers and Conductors, at the Henry Hadley Studios, on Jan. 14, the prize compositions which won the award offered by the Society for Ancient Instruments were given their first performance. The Philadelphia organization: Ben Stad, viola d'amore, Maurice Stad, basso de viola, Jo Brode, pardessus de viola, Josef Smit, viola da gamba, and Jeanne Behrend, harpsichord, played the two works written especially in the style and medium of those instruments: In Retrospect by A. Lewis Scarmolin, and Music for Ancient Instruments by Arthur Cohn. Both proved graceful and attractive examples of works based on older models.

The rest of the program included two groups of songs by Deems Taylor, Henry Hadley, Granville English, Russel White, Ethel Glenn Hier and others, sung by Astrid Fjelde, soprano, with Charles Haubiel at the piano; three piano compositions by Hans Barth, played by the composer, and Tibor Serly's Quartet for Strings. In the latter, the American String Quartet was the excellent performing ensemble. D. B.

Salt Lake Choir in Holiday Messiah

SALT LAKE CITY, UTAH.—Salt Lake City's year of music closed on a note of triumph when the Salt Lake Oratorio Society gave its 28th annual performance of Handel's Messiah at the Tabernacle. A chorus of 325 voices, an orchestra of 40, and the soloists, Mark Love, Chicago City Opera bass, Sylvia Margolin, New York soprano, Allan Rogers Lindquest, Hollywood tenor, and Annette Richardson Dinwoodey, Salt Lake contralto, with Squire Coop as musical director, achieved new heights of artistry. The audience of 5,000 gave prolonged applause.

Contests for Utah representatives to the All-American Orchestra, which is planning to tour Latin America with Leopold Stokowski as director, were held at the McCune School on Jan. 20.

The McCune School Orchestra, with Lucy Gates Bowen, soprano, as guest soloist, and Frank W. Asper as director, gave a successful concert in the Assembly Hall. G. M.

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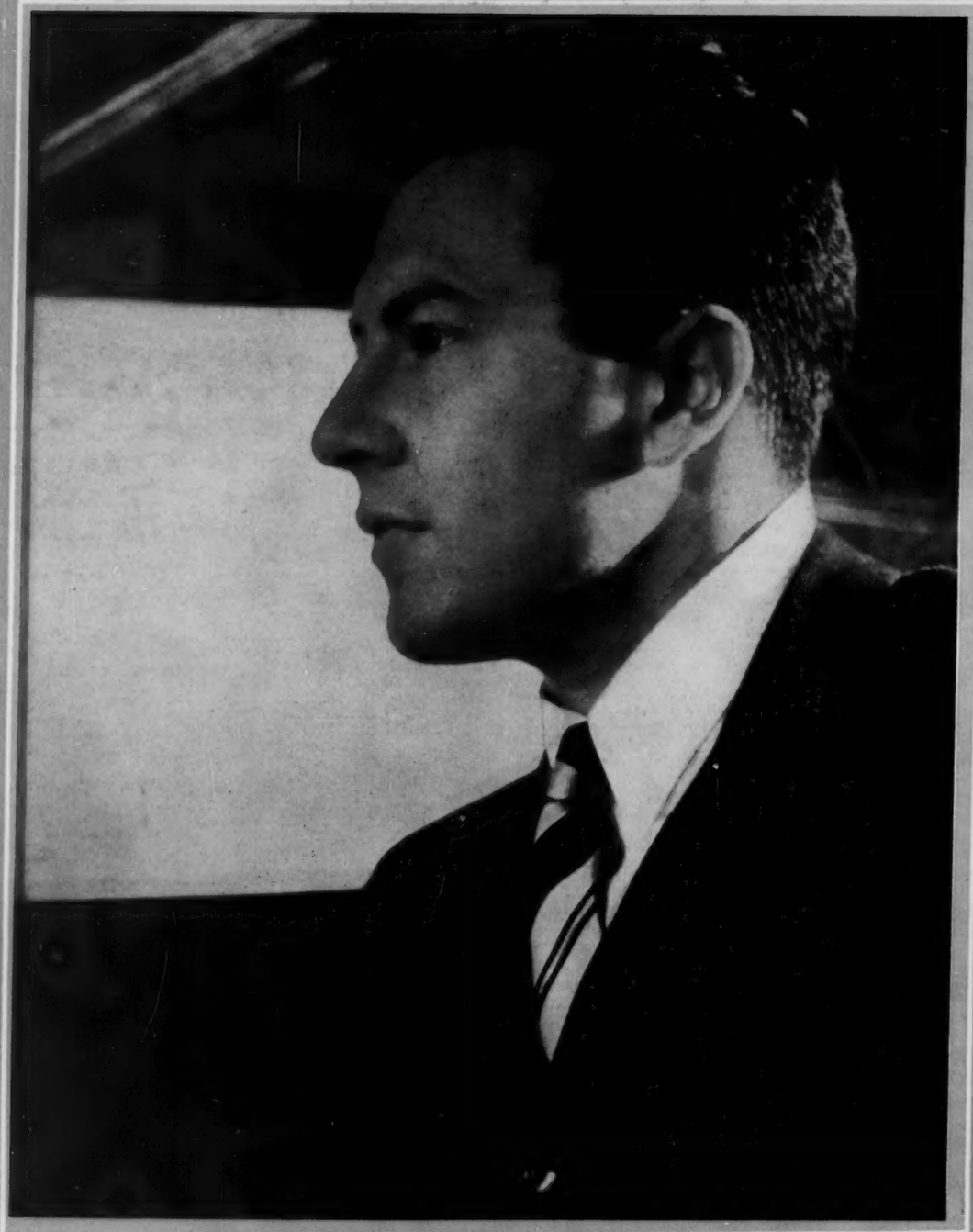

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